



miyuli  
**ART TIPS**  
collection

MIYULI

# ART TIPS

collection



KUDOS

Editorial Director:  
Raffaele Rocchi

Drawings and illustrations:  
Miyuli

Image captions:  
Miyuli

Texts:  
Laurence Casalini

Graphic project:  
Laurence Casalini

English translation and proofreading:  
Laurence Casalini, Adam Boltik

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# GENERAL INTRODUCTION

## *I'm Miyuli and I like to draw.*

I have been drawing ever since childhood and the desire to improve was a big part of my enjoyment and journey as an artist. At some point I thought it would be nice to summarise my notes and make them comprehensive so that I can always come back and remind myself of what I've learned.

I've been sharing my notes on drawing for a few years now and I really hope that some people find them helpful as well. With the help of Kudos Editore, I collected all the art tips I have made so far into this collection. If you want a complete collection of my art tips on paper this is a great opportunity.

You are welcome to use any of my notes as complementary study material or to reference poses you might be struggling with in your own drawings.

These notes are not supposed to be unbreakable rules but rather small reminders to consider so that you can decide if you want to use them for yourself.

Most of this content is related to drawing the human body as I struggle with and study anatomy a lot. There are notes starting from drawing the head and torso to drawing hands and feet.

I have also written down some notes on drawing the body from potentially difficult angles as foreshortening can be a tricky thing to understand and draw. A fairly large section deals with clothing and drawing folds..

There are some art notes that only my patrons have seen and some exclusive new content only found in this book.

I really hope any of my notes can help you with your own artistic development. Please use it as a small stepping stone on your journey and keep having fun while studying.

*Miyuli*

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# PREFACE

## «*A manual... What a fright!*»

The word 'manual' scares many people. It sounds severe and it doesn't fully describe the product you have in your hands: Miyuli's *Art Tips Collection* is not a manual to forget on the shelf. Its chapters' structure, divided by colors, allows easy consultation even for the laziest students and the most skeptical professionals who need to review a certain topic or fill some artistic gaps.

What you will find in this book is a collection of many artistic tips created by the artist between 2017 and 2020, and collected for the first time in a volume of over 90 pages.

Whether you are a beginner or an expert, this collection of tips will help you integrate your knowledge on the most diverse artistic subjects from anatomy to the body in perspective, from poses to folds, to get to coloring and - why not! - to domestic feline companions that we love so much, and maximize your workflow.

Miyuli, with the naturalness and roundness of her trait, will accompany you on a pleasant and colorful journey into learning and integrating your art skills and she will take care of the image captions, which will be in colors and written in a calligraphic font.

The rest of the texts in grey, white, or black color will be edited by Laurence Casalini, whose initials are L.C., a member of our editorial staff who has received artistic education and graduated in Disciplines of the Arts, Music and Entertainment at the University of Bologna.

You will find the list of books consulted in the bibliography at the end of the volume. If you find errors or inaccuracies in our texts, do not hesitate to contact us and we will do our best to correct them in the next editions.

Now we can only wish you a nice trip and, please, don't forget your tools of choice, whether they are digital or traditional.

*The editorial staff*

---

# INTRODUCTION

## *Thank you for buying this book!*

I hope it will be useful to your artistic development.

Use this book as a complementary addition to your own studies. It's always beneficial to learn from real life first. Regularly going back to the basics will give you a strong foundation and build up confidence in your own skills.

I recommend doing life drawing, studying well-made 3D models and checking out how other artists solve artistic problems.

Hopefully this book can clear up a few things and give you ideas how to solve things you might be struggling with yourself.

I wish you a lot of fun drawing what you love.

*Miyuli*

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## *Artist bio*

Miyuli is an illustrator and comic artist who likes to share her notes on artistic improvement.

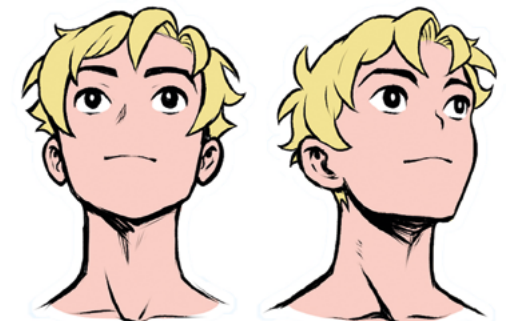
She is mostly known for her short comic Hearts for Sale and various webcomics such as Lost Nightmare and Demon Studies.

Website:  
**miyuliart.com** 

Instagram:  
**www.instagram.com/miyuliart** 

Twitter:  
**twitter.com/miyuliart** 

Patreon:  
**www.patreon.com/miyuli** 



# ANATOMY

If you have difficulty drawing the human figure, this is the chapter for you.

Starting with anatomy is the simplest method to learn how to place the three-dimensional figure in a 2D space so that it appears harmonious and natural, a skill much in demand in the creative field.

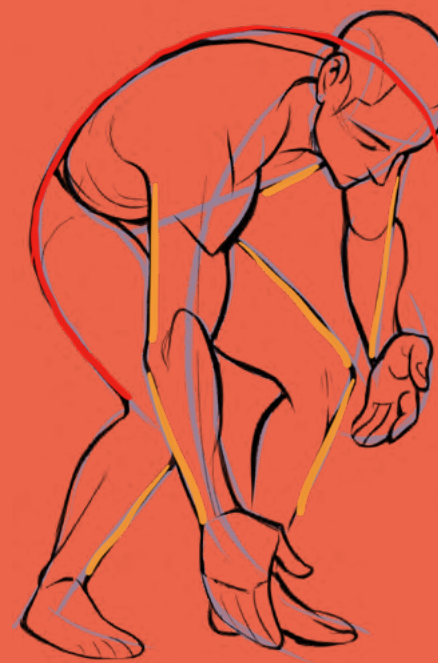
Miyuli will show you some of her professional techniques to avoid the most common errors concerning the human figure in its front, profile or rear view, and she will share some tips on how to draw the different anatomical parts, naked or dressed up.

In this chapter she has included some common and hard to draw gestures, such as crossed arms and legs, figures in action and fighting poses.

At the end of the chapter you will also find some studies on the human figure made by the artist and the value of real life drawing.

I hope you will enjoy reading!

*L.C.*

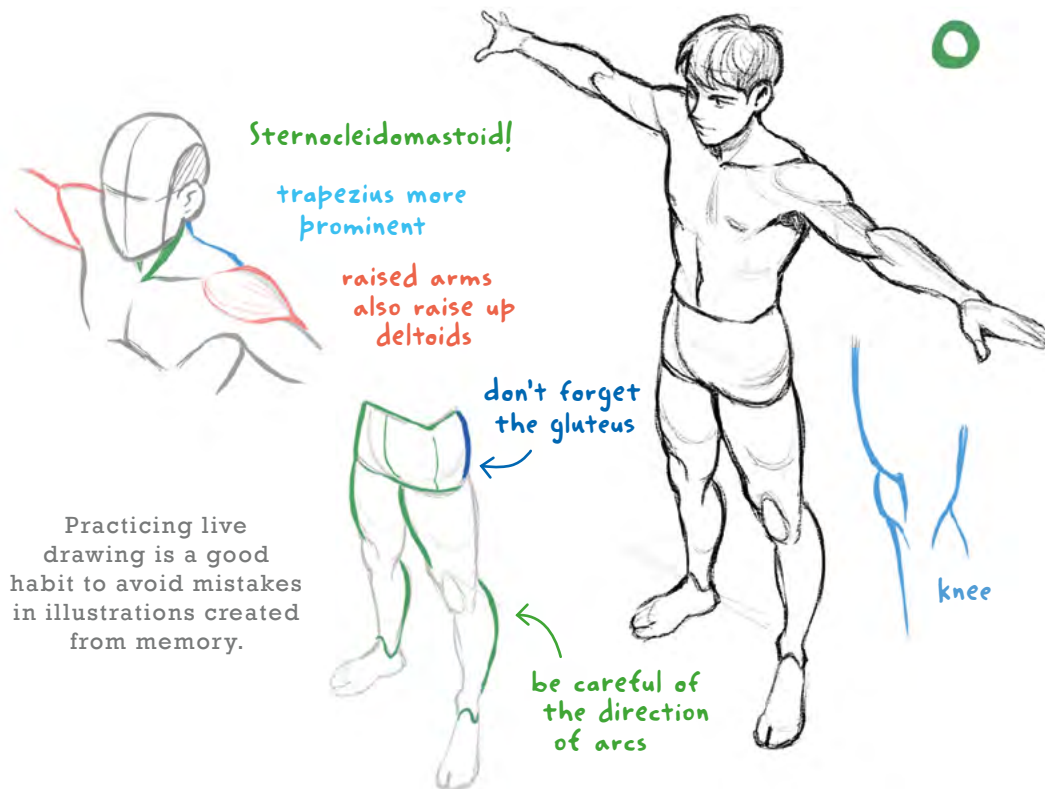
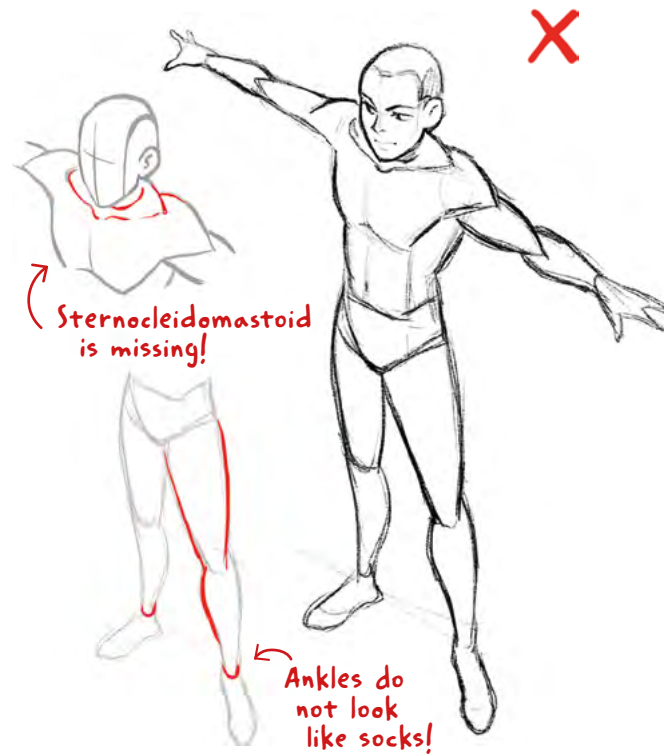


# THE HUMAN FIGURE

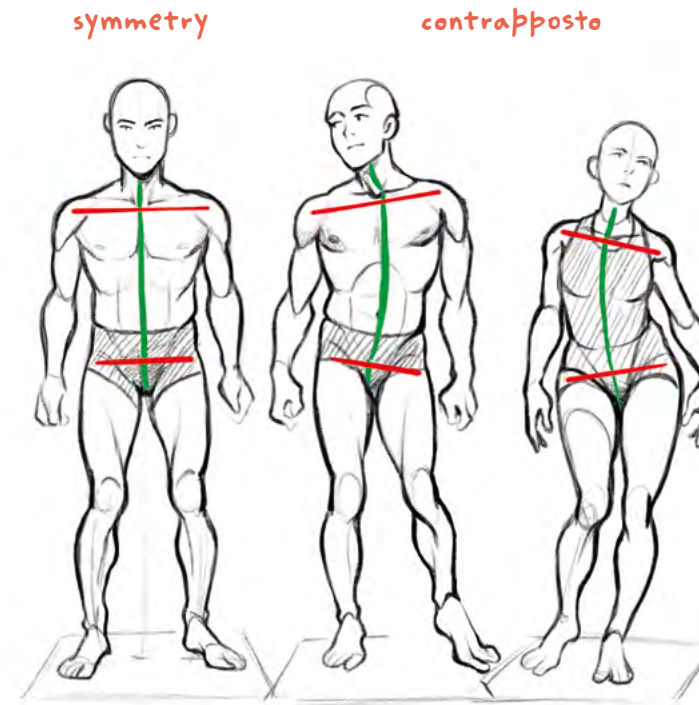
During the study of artistic anatomy, the first difficult test will be to learn the whole human figure in its different forms - male or female, adult or child, young or old, muscular or slender, etc.

The human figure is one of the trickiest starting points for those who want to pursue an artistic career or simply to indulge in drawing.

In this section, we will show you some methods Miyuli uses to approach it.



Practicing live drawing is a good habit to avoid mistakes in illustrations created from memory.



To draw a human figure in a bidimensional space, start from a rectangle in perspective then place a human figure above it.

You can start with the two horizontal axes that pass through the shoulders and through the pelvis, then connect them with a vertical line that identifies the spine.

When a person walks or moves their weight from one foot to the other, the axis of the back creates a curve and the two horizontal axes of shoulders and pelvis tilt. This technique applied to art is called *contrapposto*, and it generates figures more dynamic than in symmetry.



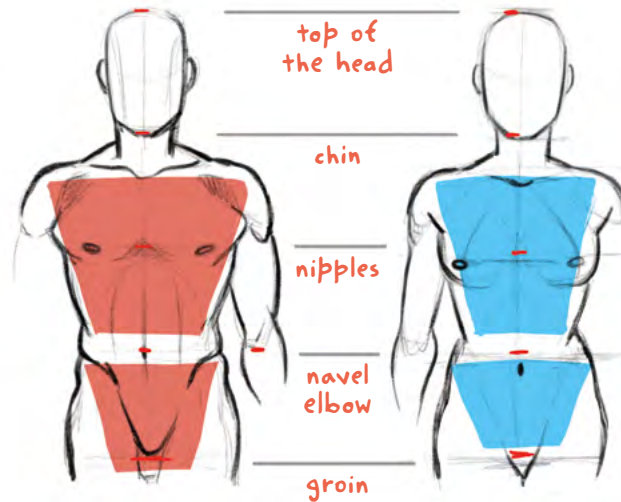


# BODY PROPORTIONS

The human body can be easily simplified into geometric elements. For instance, the length of the upper body is about the same as four head lengths. From the front, the torso and the pelvis can be stylized in two inverted trapezoids that tighten at the waist with different proportions based on the person's gender and build. In men the shoulders are wider and the pelvis narrower; in women the pelvis can be equal or wider than the shoulders.

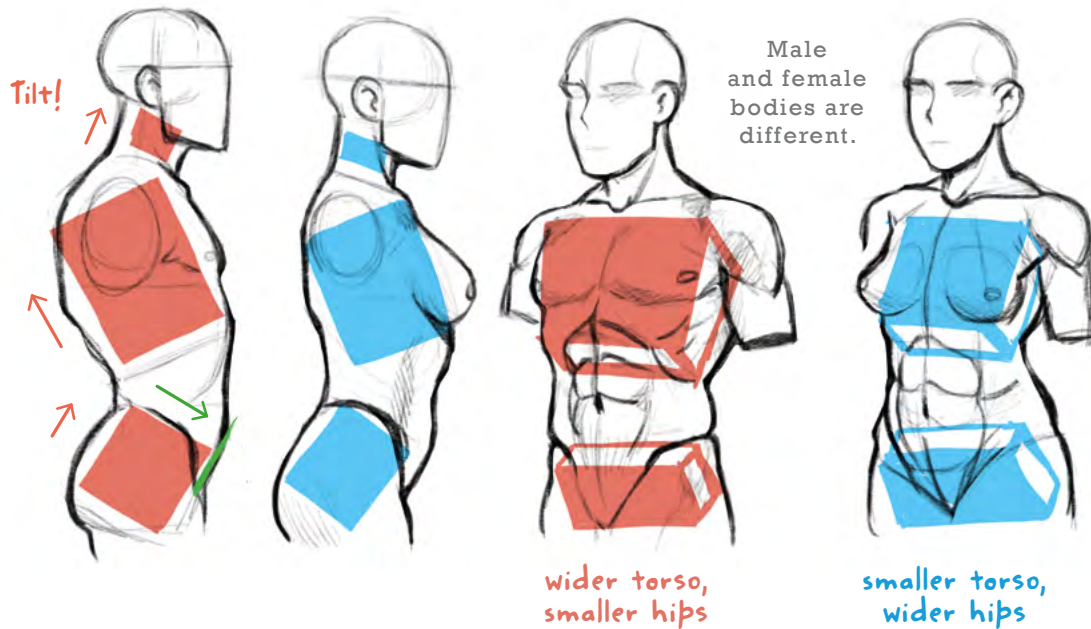
Important:  
get proportions  
down first!

upper body  
= four heads



In female bodies, the nipples, navel and groin are lower than in males, and their hips are wider.

Male and female bodies are different.



wider torso,  
smaller hips

smaller torso,  
wider hips

X

parts  
are not  
parallel

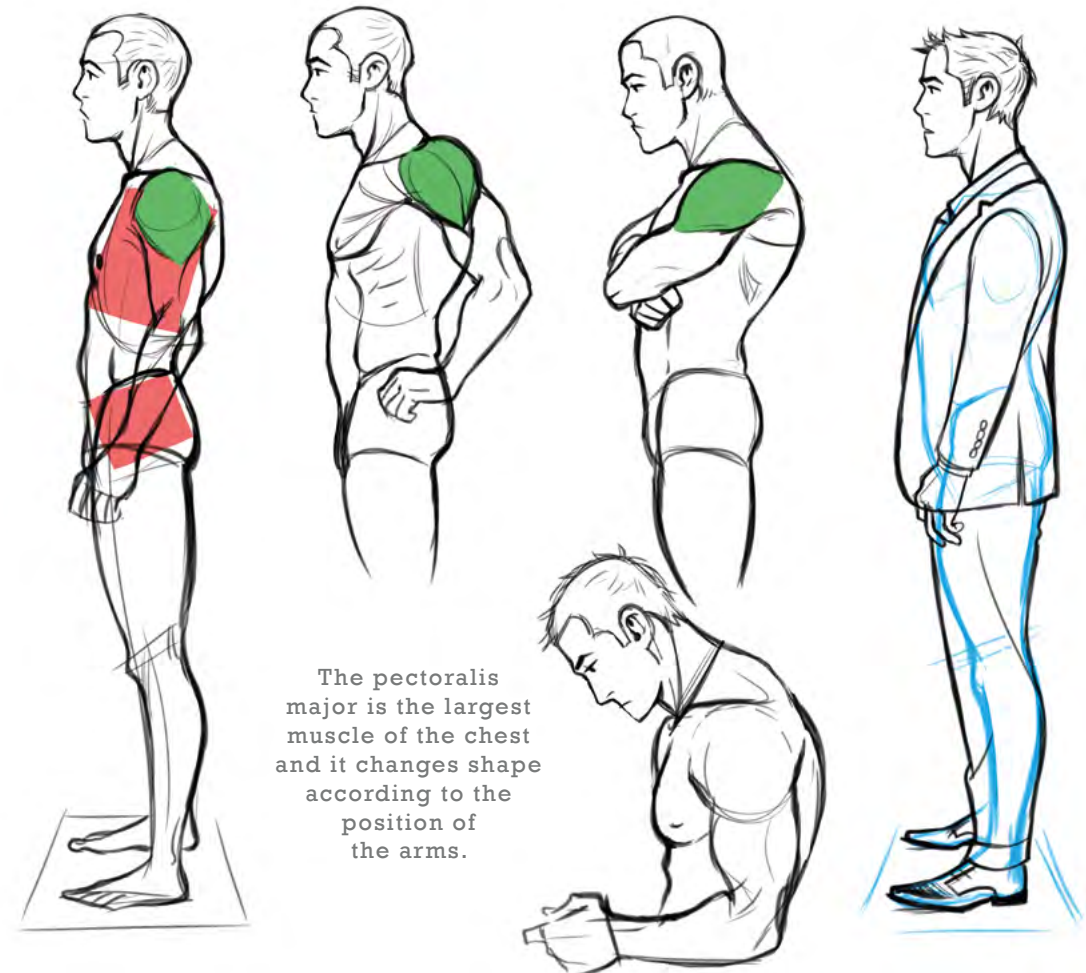
O

neck, torso  
and hip  
balance  
each other  
out

Relaxed  
shoulders are  
slightly shifted  
forward.

Hips are  
shifted  
forward.

In the profile figure, the neck can be simplified into a cylinder, the thorax and pelvis in parallelepipeds with opposite inclinations: the thorax will seem to lean backwards, while the pelvis seems to fall forward. These angles vary from person to person and they are related to the posture and to the curve of the spine.

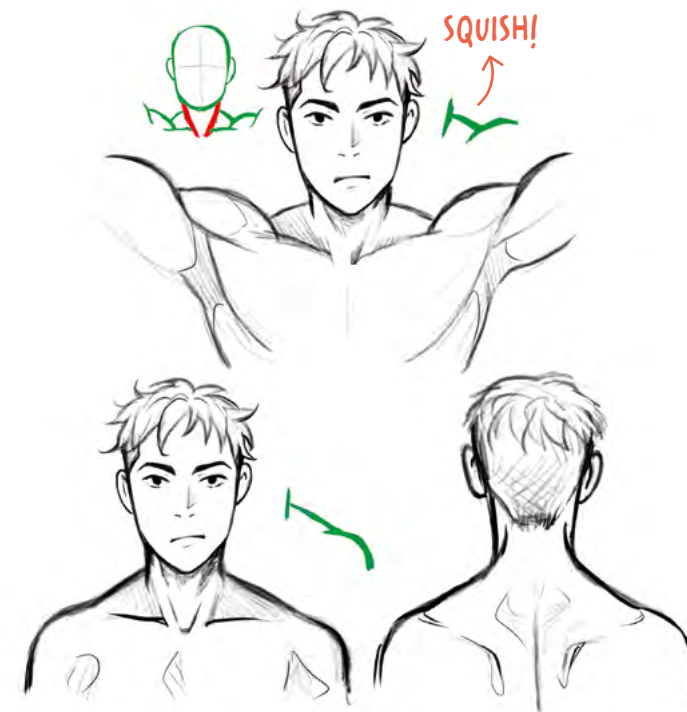
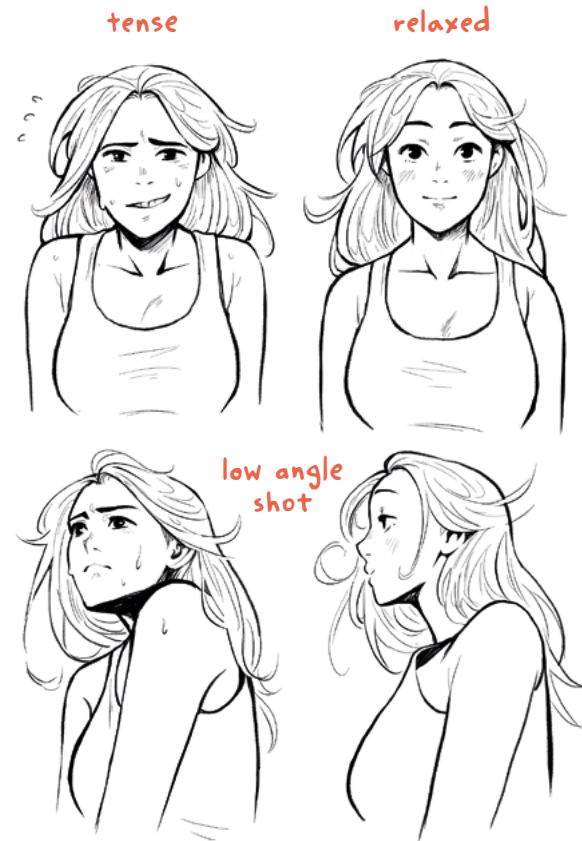


The pectoralis major is the largest muscle of the chest and it changes shape according to the position of the arms.

# NECK & SHOULDERS

The neck and shoulders are fundamental in non-verbal communication. The shoulders rise and stiffen when we are uncomfortable and the head will seem to sink into the neck. On the contrary, when we are relaxed, the shoulders will appear sloping and they will face downwards.

To analyze this tension, consider the position of the clavicle with respect to the shoulders, which will generate uphill angles in case of tension and downhill angles in case of rest.



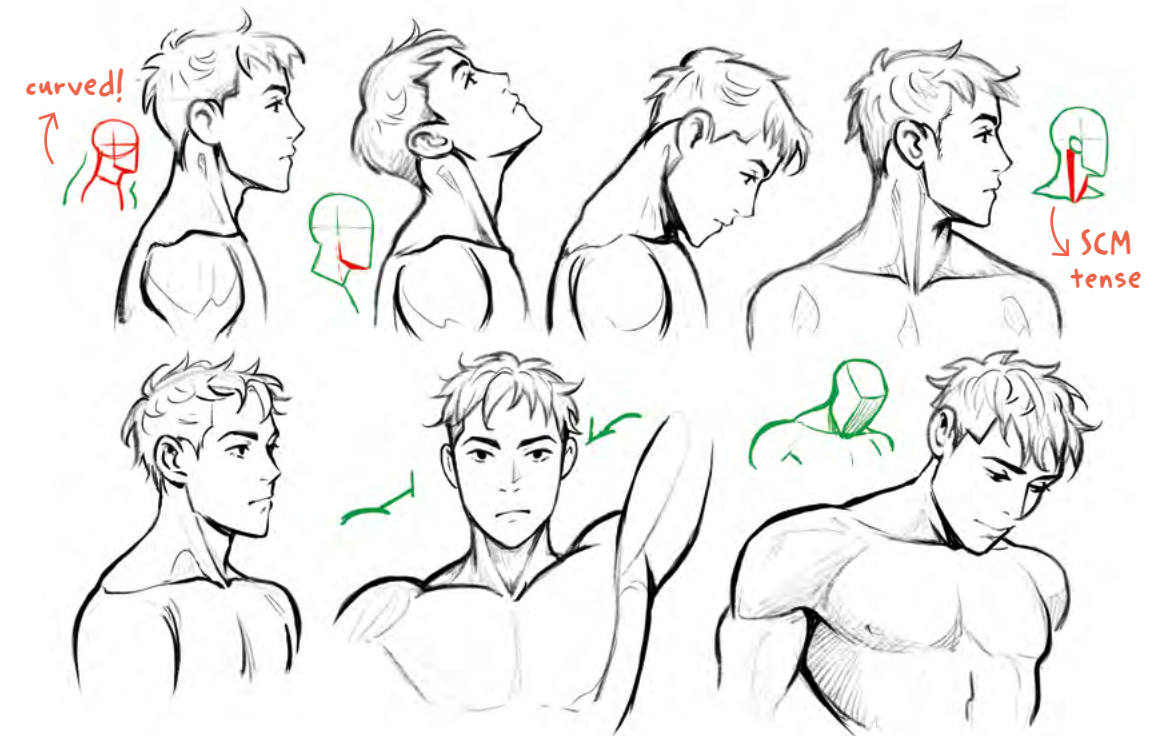
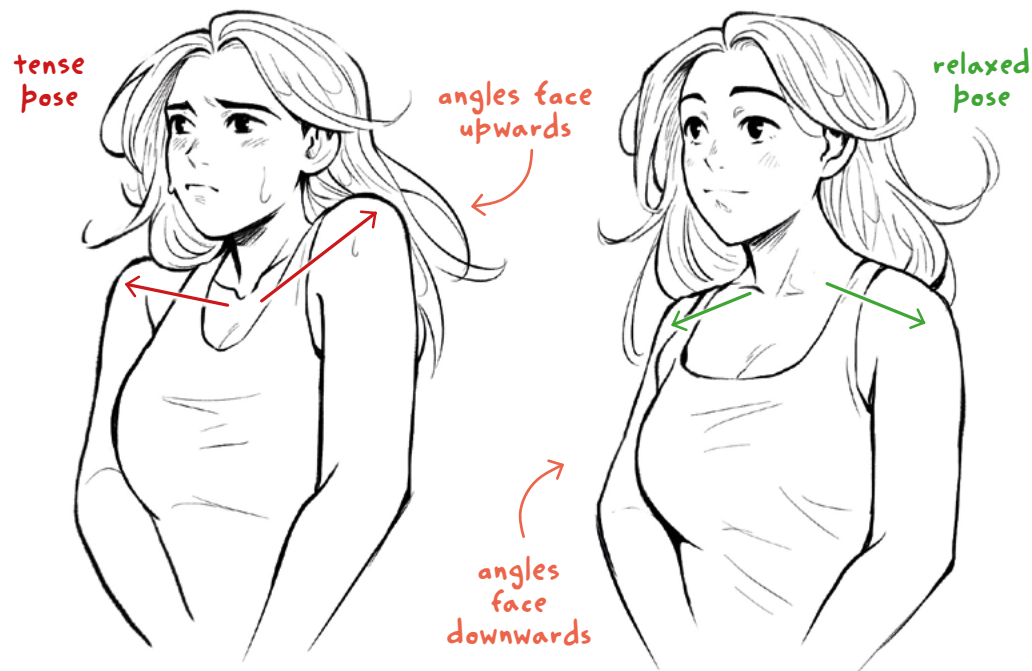
The deltoid and sternocleido-mastoid, abbreviated as SCM, and the trapezius move in relation to each other.

When we raise our arms, the deltoid swells and the trapezius appears compressed.

When we tilt the head back, the SCM tenses and the trapezius swells.

When we move the head forward, the trapezius will stretch, together with the splenius capitis, a muscle located in the back of the neck.

When we turn our heads to one side, the SCM of the opposite side will tense.

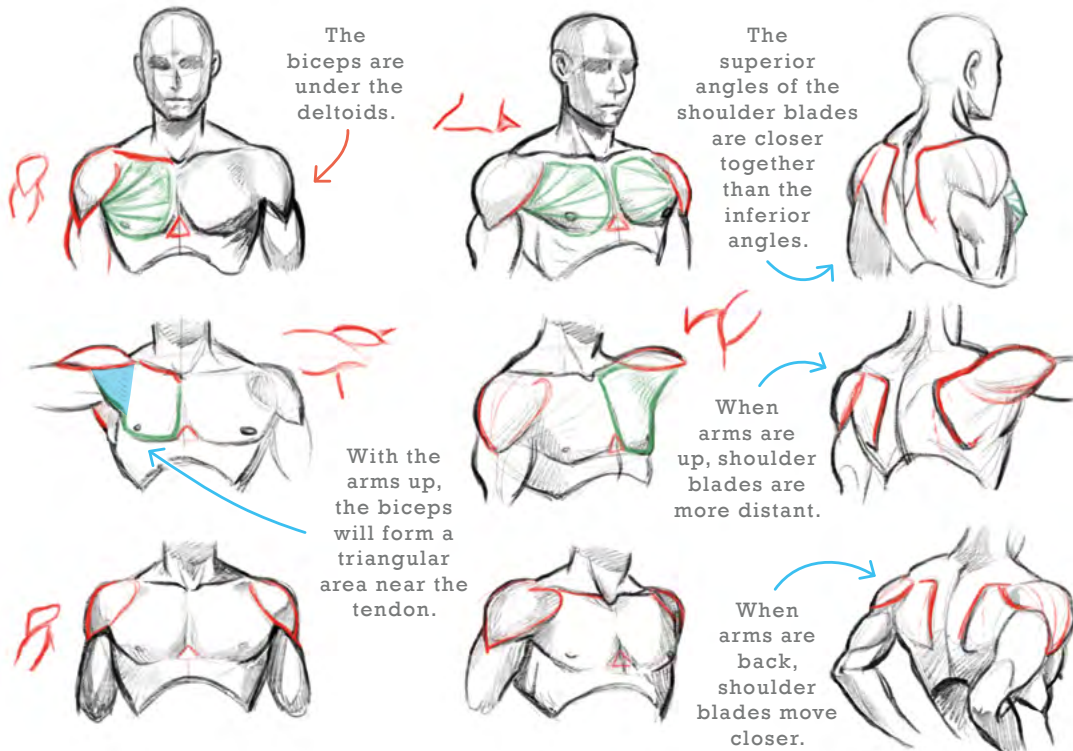
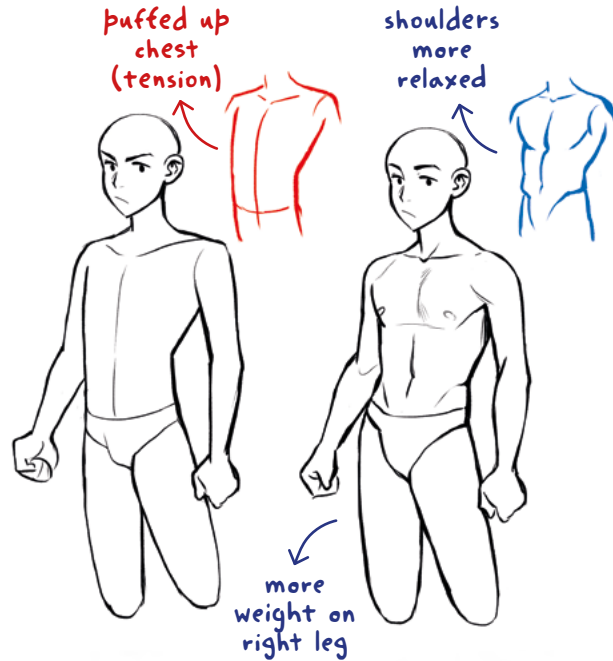




# TORSO & PECTORALS

We have seen how two parallelepipeds can be inscribed in the human thorax and pelvis, but we should also keep in mind that the torso is made up of muscles and bones that move in relation to each other, and that they take different shapes according to the observer's point of view, to the limbs movements and to the position of the head and neck. Let's see these muscles together!

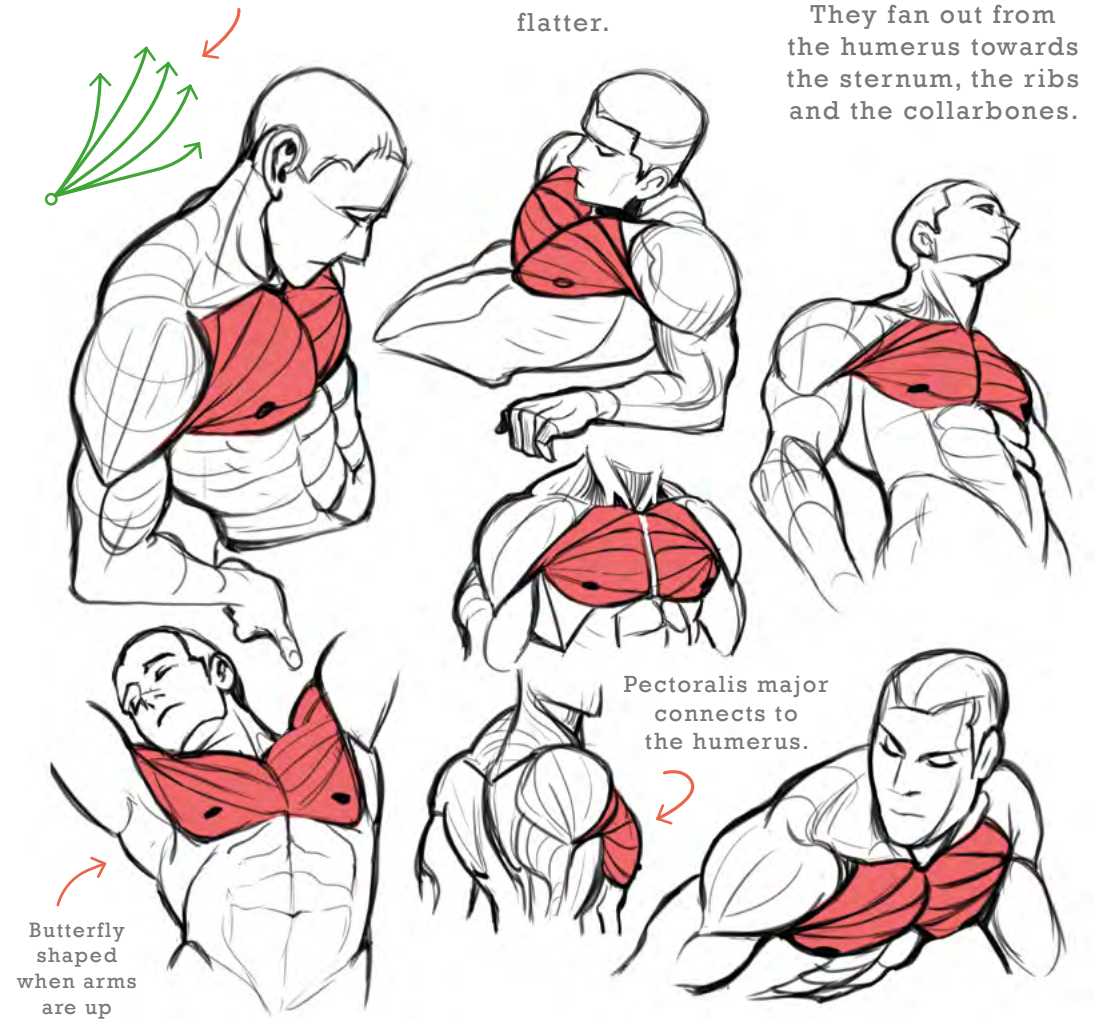
The torso has two clearly visible recesses: one near the sternum and the other on the navel.



The pectoralis major structure is fan-shaped.

The pectoralis major fibers that are closer to the clavicles are flatter.

They fan out from the humerus towards the sternum, the ribs and the collarbones.



The fibers of the pectoralis major are fan-shaped with three ends - clavicular, sternocostal and abdominal - which are connected by a single tendon to the humerus. The shape of the breastplate varies in relation to the position

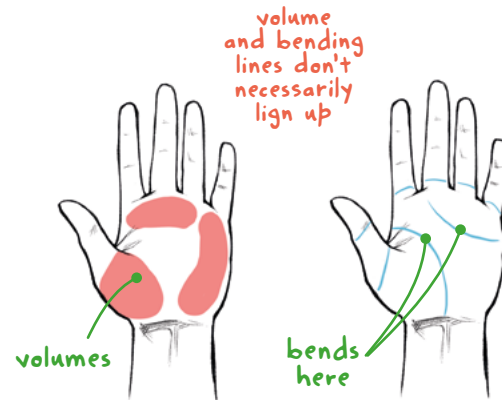
of arms and shoulders in relation to the chest. In a trained body, the muscle band of the pectoralis major closest to the collarbones is flatter and less protruding. With the arms raised, the pectoralis major and clavicular portion, a

muscle band between the pectoralis major and the deltoid, will change shape and the tendon near the humerus will swell. The nipples and all these muscle groups will move upwards.

# HANDS

Hands are one of the most complicated parts of our body to understand when it comes to making art. They are a prehensile organ with many functions and they are used as a means of expression to replace the word. The main elements of the hand are the wrist, which connects the hand with the forearm, the metacarpus, made up of 5 bones that correspond internally to the palm and back of the hand, and the fingers, one of which is opposable. Let's see how to simplify their shape to better design them.

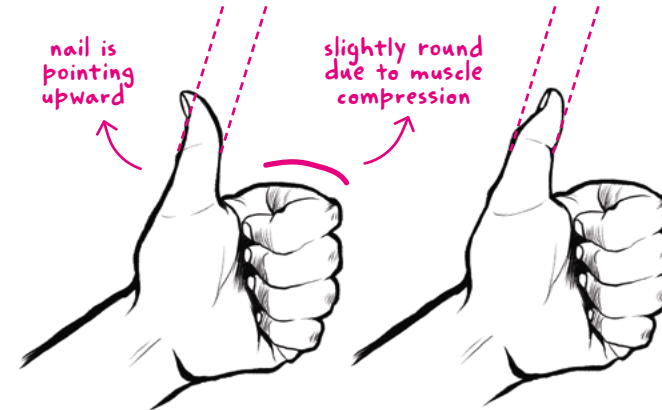
If we bring the thumb closer to the little finger, it will bend, generating several folds called palmar creases.



The two main folds are the one at the thumb, the thenar crease, and the one below the last three fingers, the distal transverse.

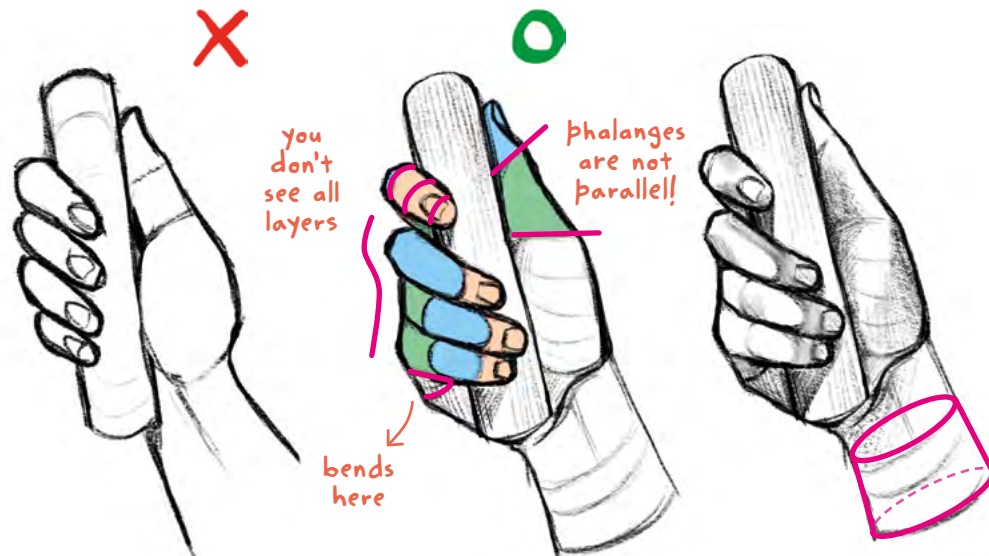
straightened thumb

thumb is bent a little



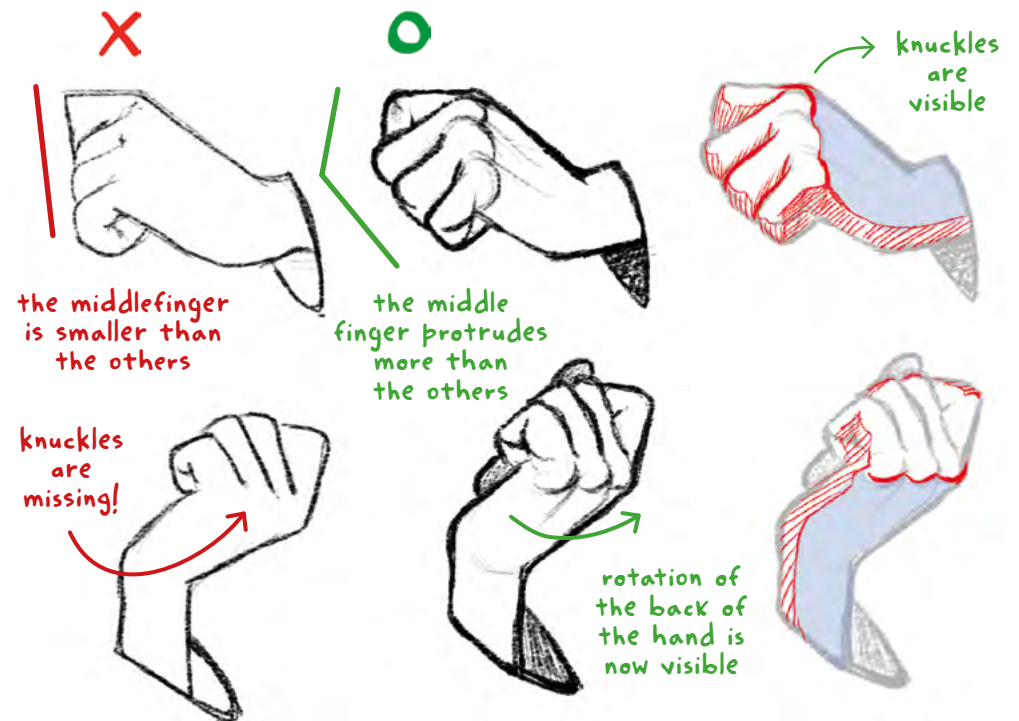
The fingers have three phalanges and they bend towards the palm thanks to knuckles' rotation.

The fingers have three bones each, the phalanges, which can be easily simplified into three cylinders, one above the other, from the largest to the smallest. However, when we hold an object in our hands or clench our fists, the muscles of the fingers form folds that exceed these cylinders. The palm and the back of the open hand can be inscribed in a parallelepiped which, however, will arch when we bring the thumb and the little finger together. When we press the ▶



The phalanges are like three cylinders with connected bases.

Hands volumes can be schematized in geometric shapes.

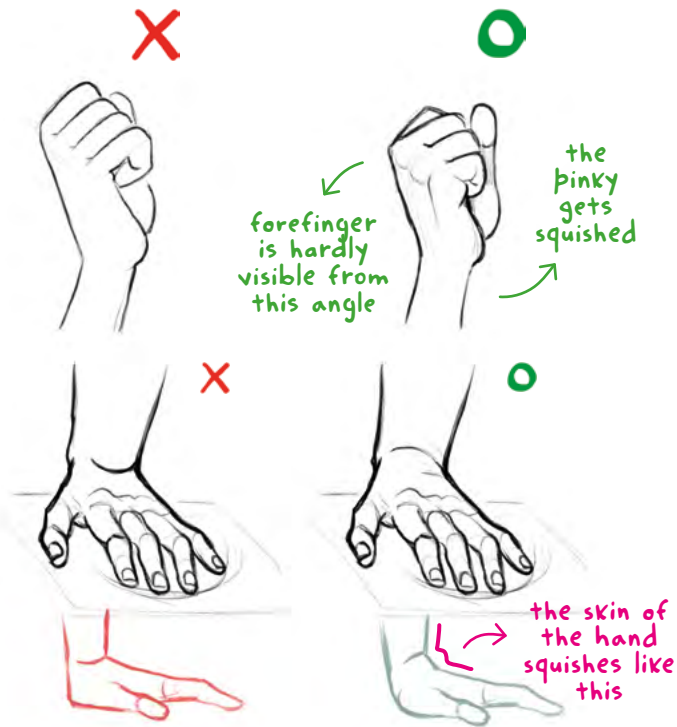




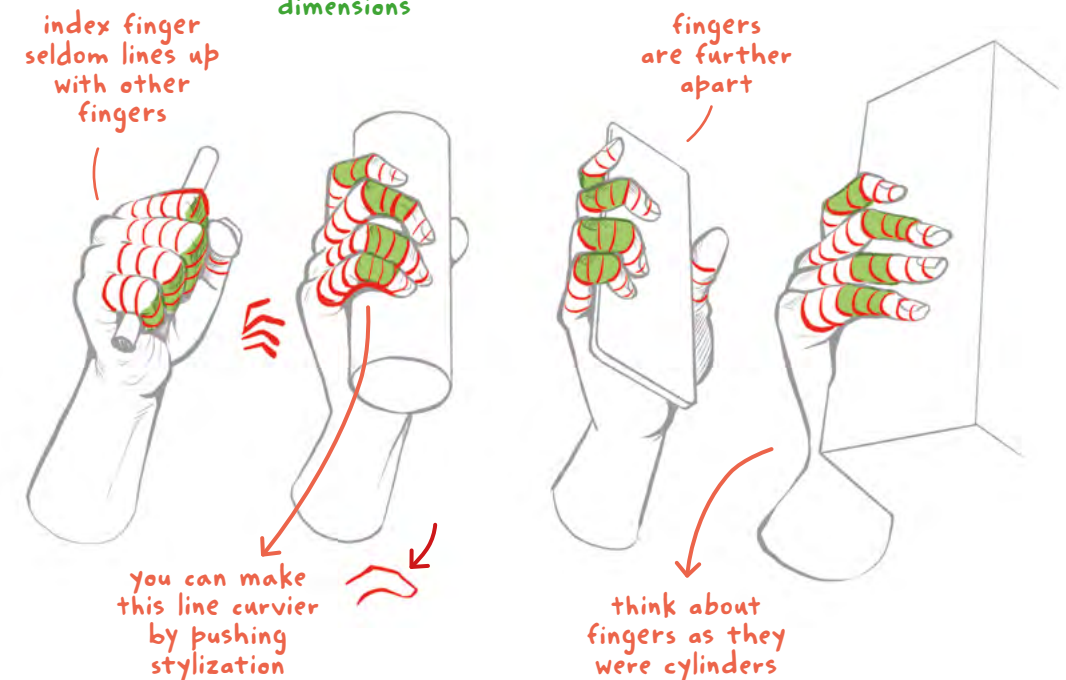
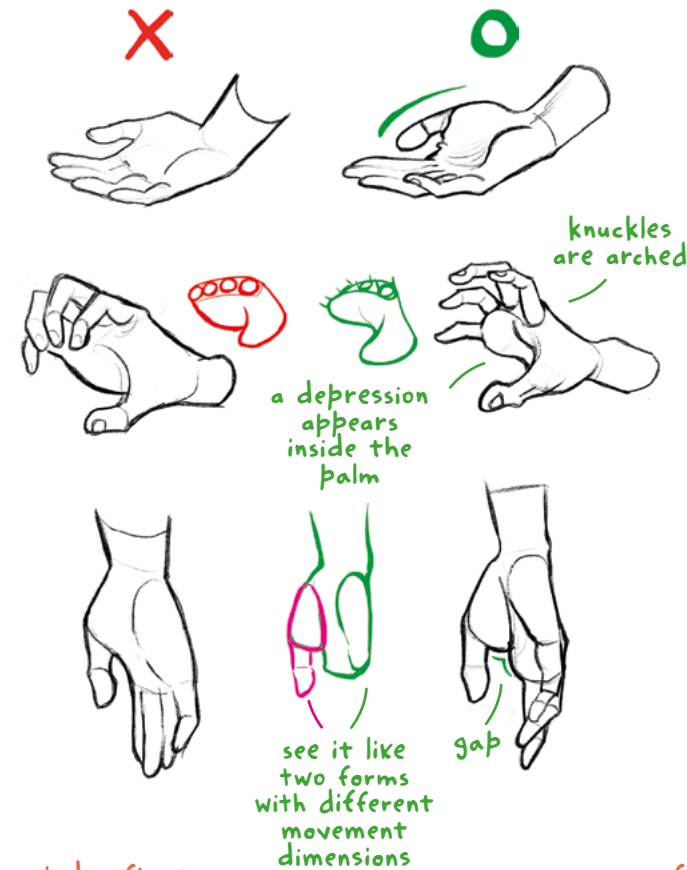
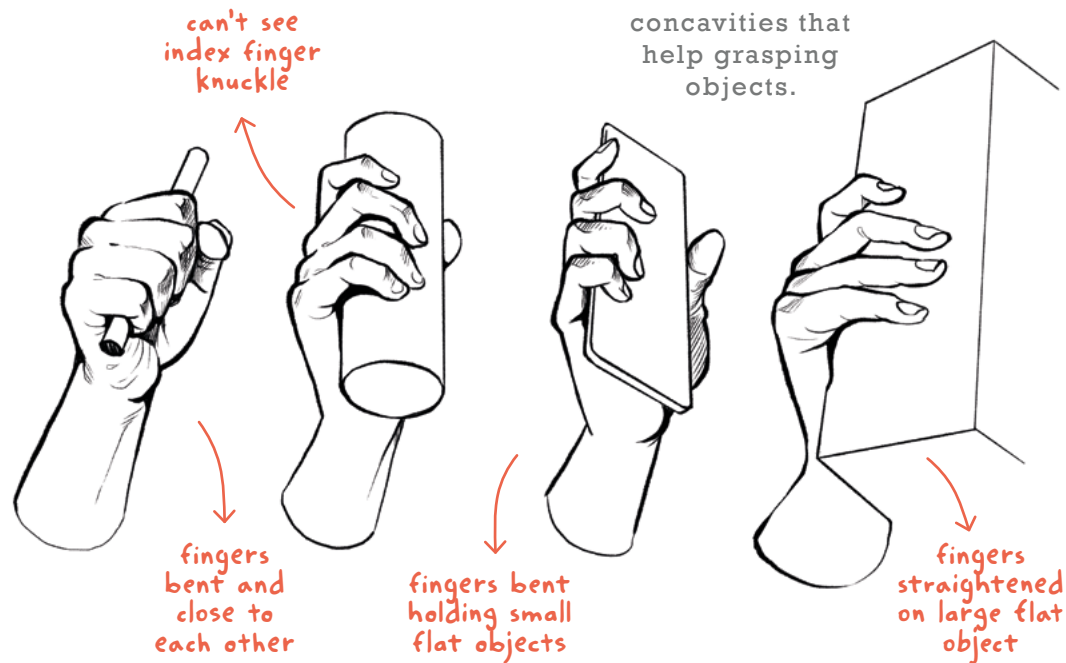
► hand on a flat surface with the wrist perpendicular to it, the skin on the back of the hand curls outward and the knuckles and palm seems to be on the same plane.

When we grasp an object, however, we can clearly see how the hand becomes concave and appears to be crossed by three different arcs.

The first is vertical, goes from the wrist to the fingertips and is called the longitudinal arch which is flexible near the phalanges. The other two cross the hand horizontally, one near



The arches of the hand create concavities that help grasping objects.



the junction of the thumb and is called the proximal transverse arch, which is rigid.

The other joins the metacarpals of the fingers and is flexible at the ends, particularly in the first, fourth and fifth metacarpal.

This flexibility of the palm allows us to join the little finger with the thumb and make other movements that would not be possible otherwise, such as squeezing objects.

Even when we clench our fists it is evident that the fourth and fifth metacarpals come slightly closer to the center of the hand.

When we close the hand into a fist, the fingers flex and the thumb adducts.

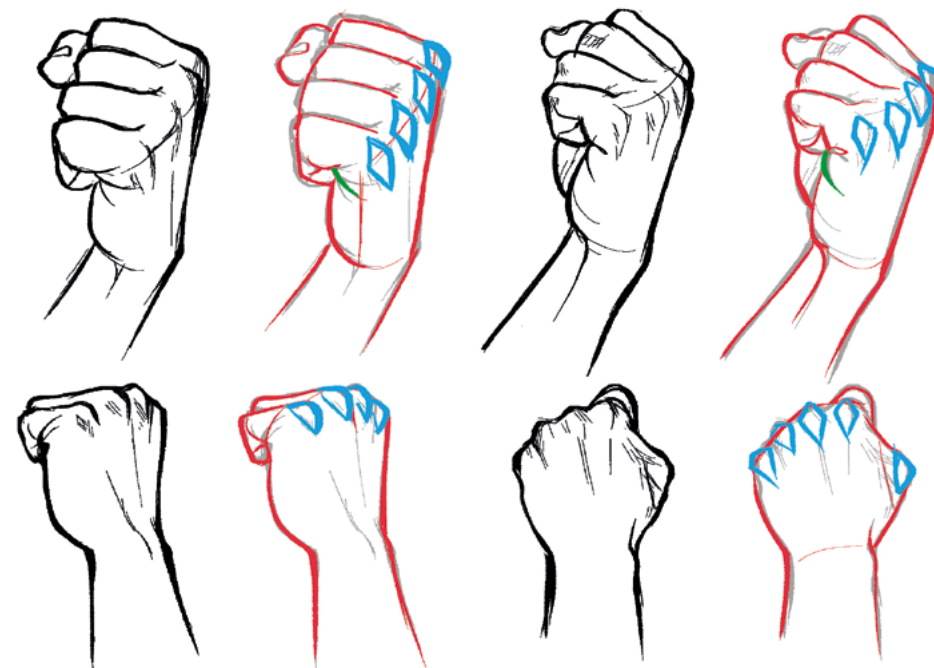
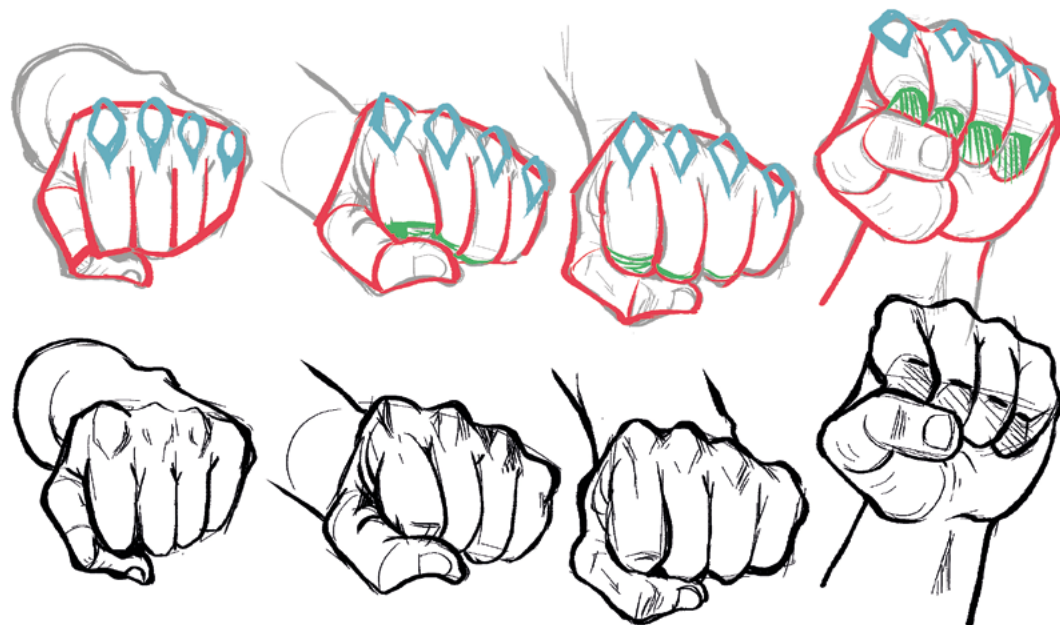
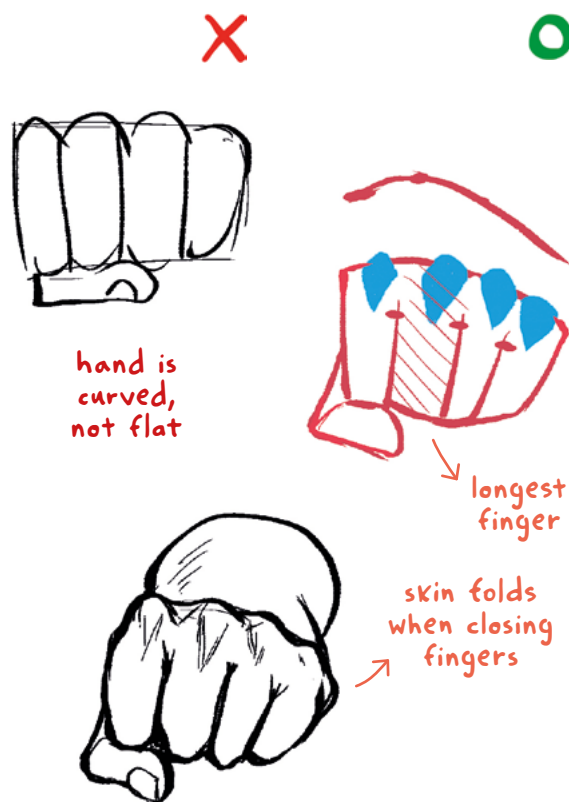
The palm of the hand is partially hidden and the adductor muscle of the thumb becomes more prominent.

On the back of the hand, the knuckles, where the extensor tendons of the fingers pass, become much more evident.

The knuckles have a vaguely pyramidal shape with variable roundness and arise at the union between the heads of the metacarpal bones and the bases of the first phalanges.

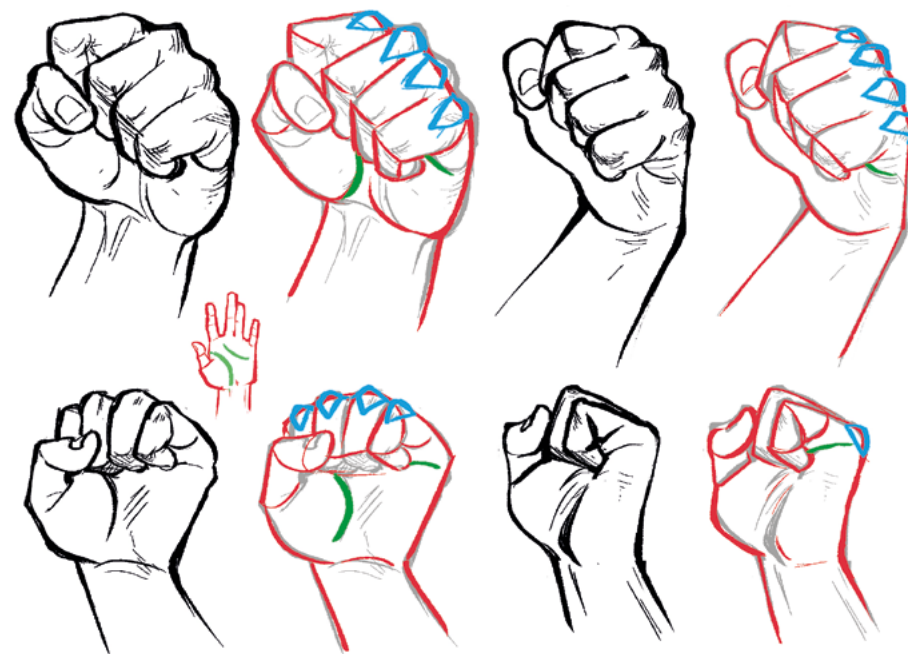
There are four knuckles and are formed at the upper intersection between the fingers and the palm.

To stylize the hands, ►



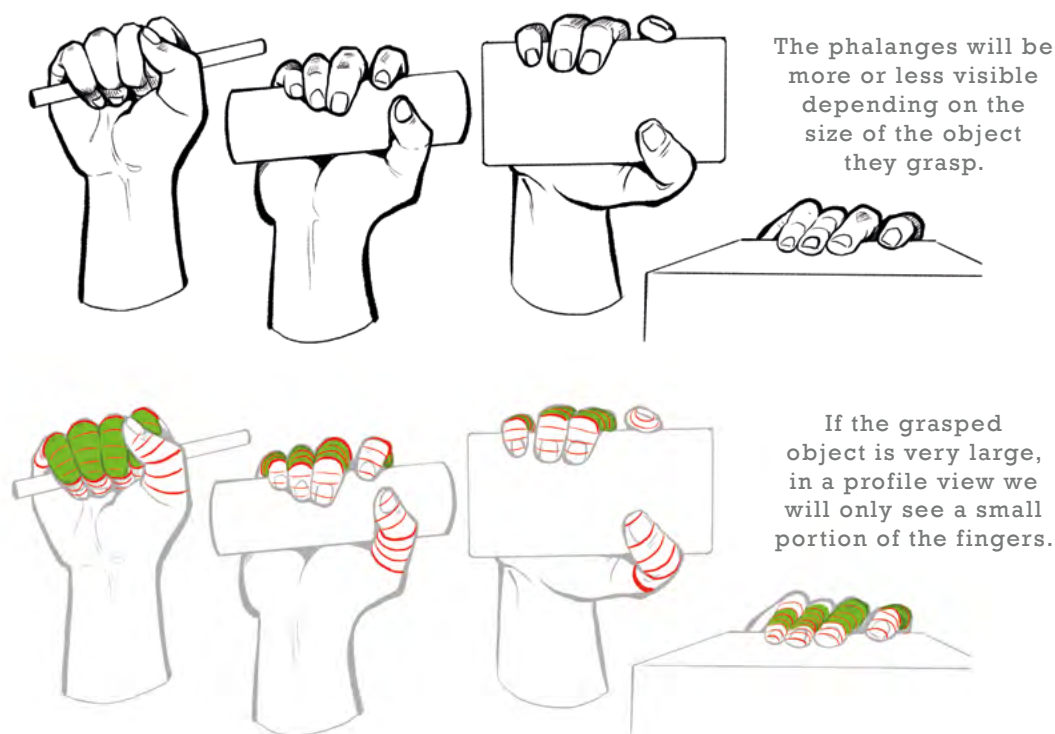
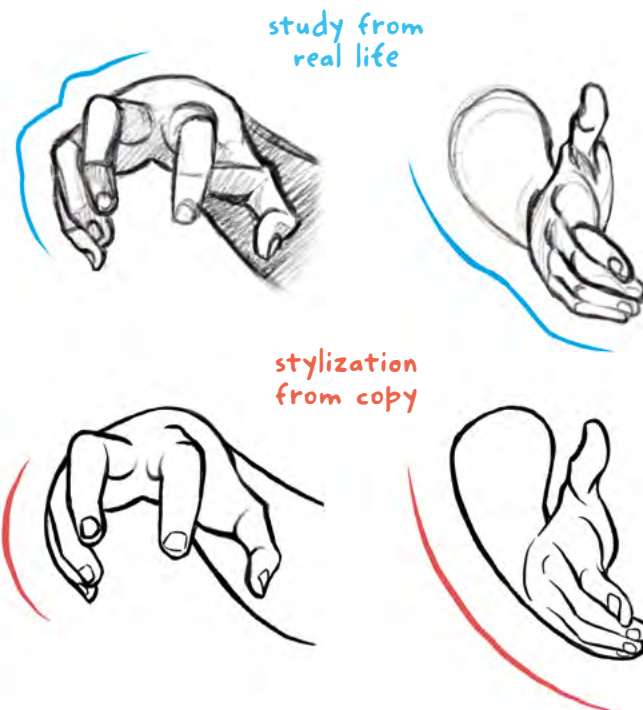
Knuckles are arranged along the distal transverse arch, which is slightly raised at the middle finger.

Index finger doesn't follow the others also because it is pushed up by the adductor pollicis muscle.



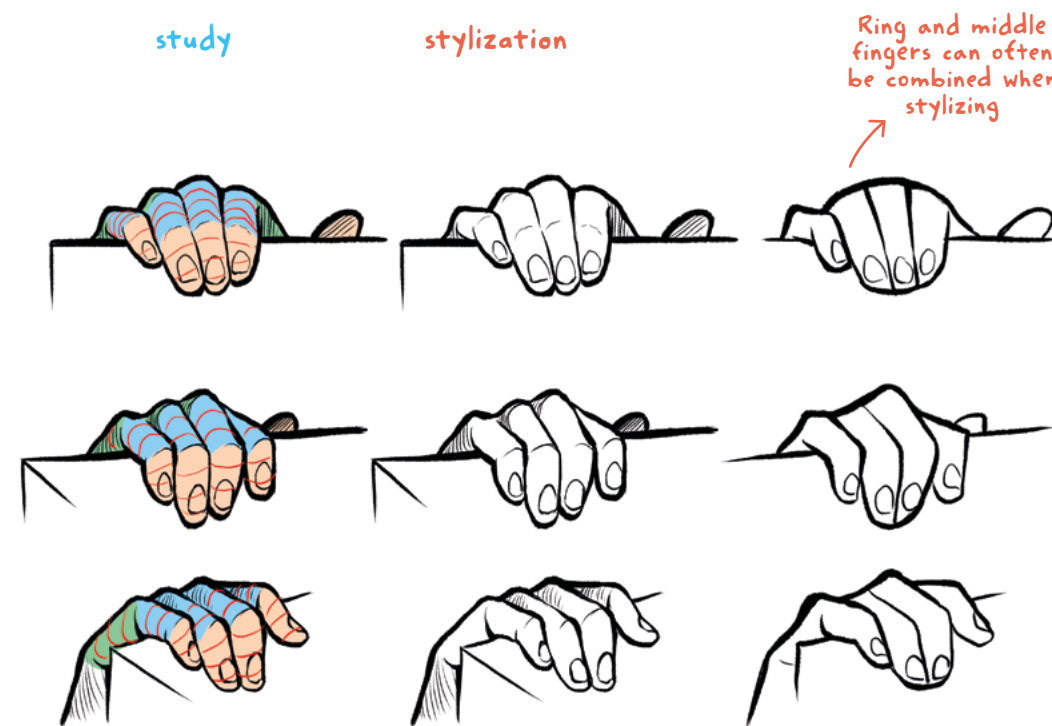
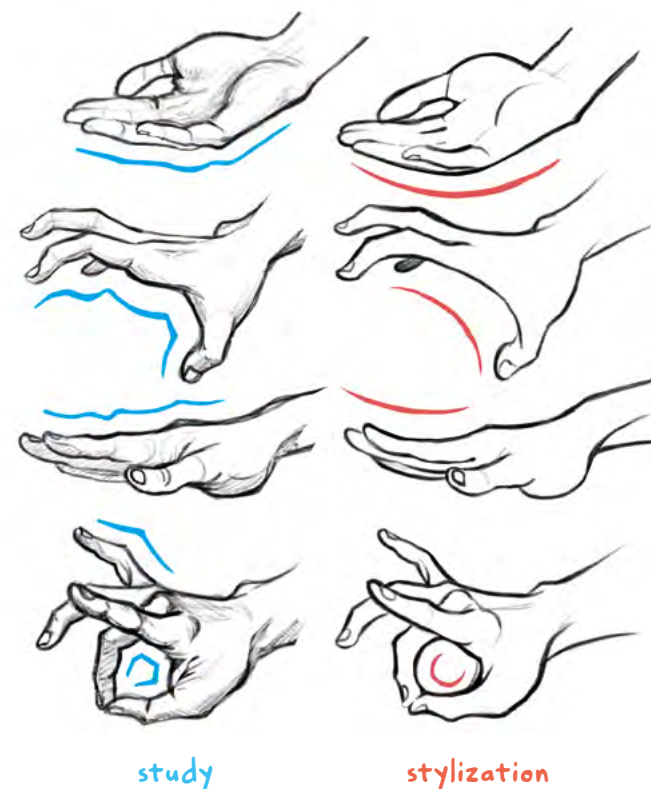


► I recommend starting with a study from real life. After copying the subject in front of you and making sketches of it - do not forget to identify the shadows, you will need them to understand their volumes - then you can proceed to redesign its volumes and shapes by simplifying their lines. But how do you do it? If your style is soft, you can combine edges like those created by fingers or indentations like those in the wrist, hand, and forearm and simply them with arcs or circles instead.



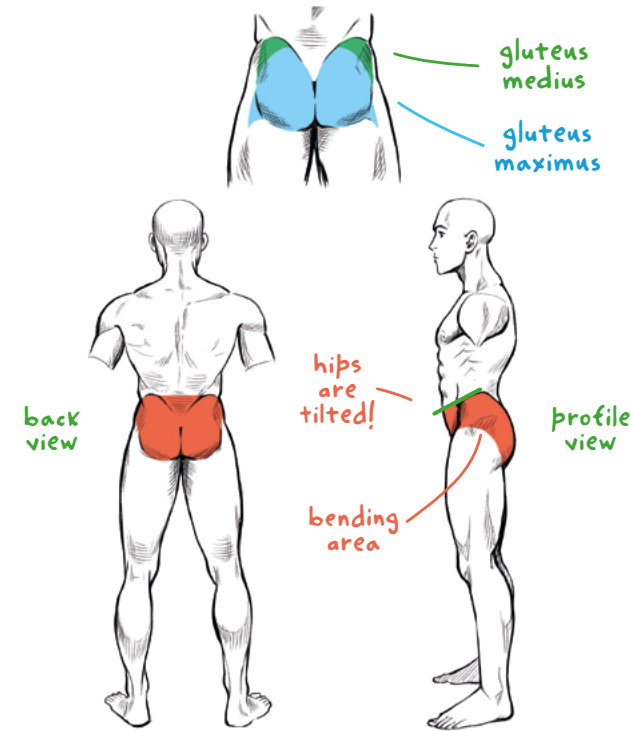
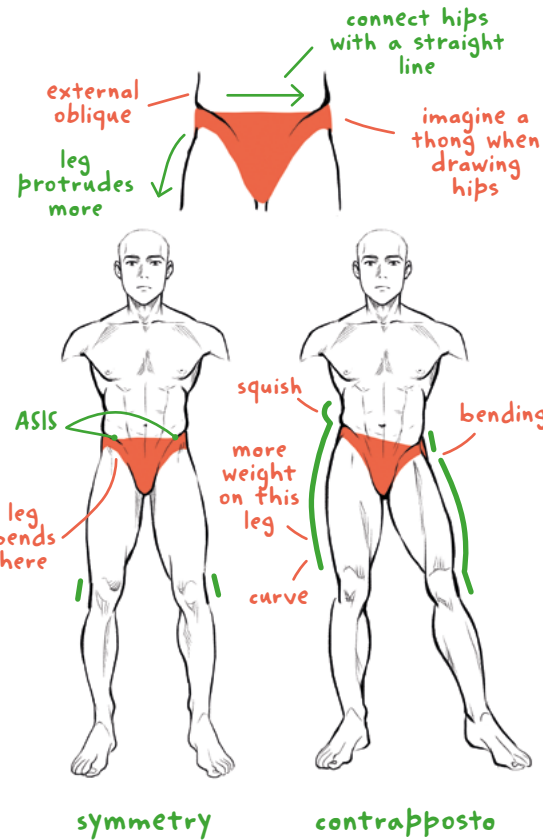
If, however, your style is angular, you can try to accentuate all the vertices that are created in your sketch and push them to the maximum.

If your style is a mixture of soft and rigid figures, you can combine circular and pointed shapes. Experience as you wish and be creative!

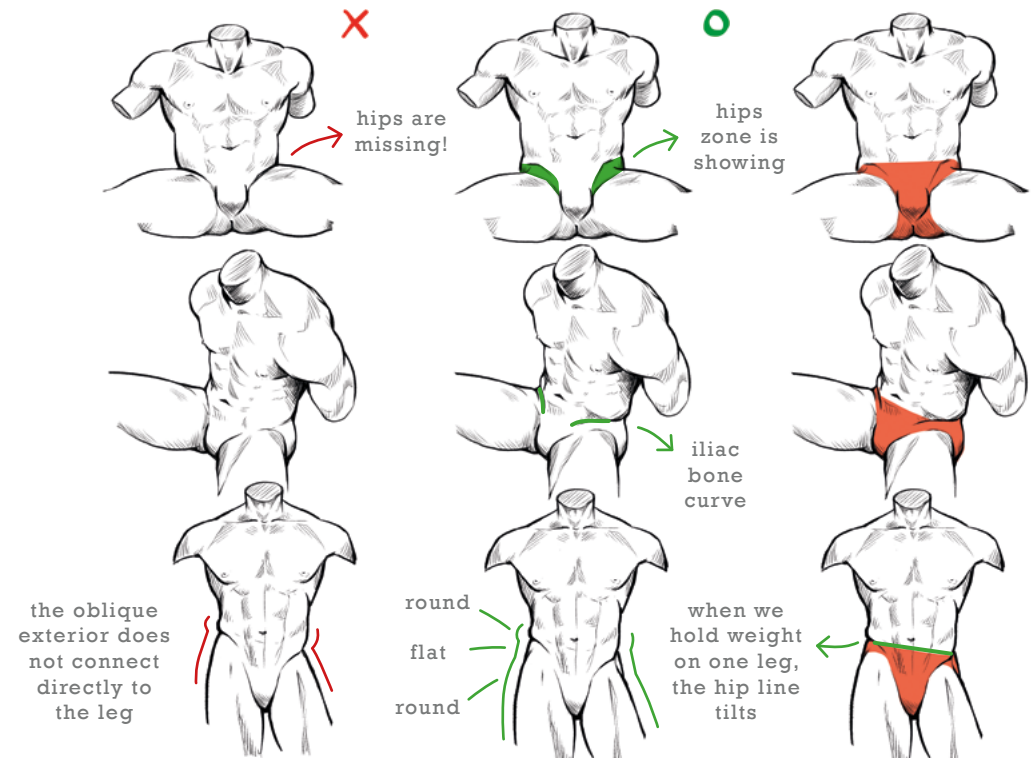
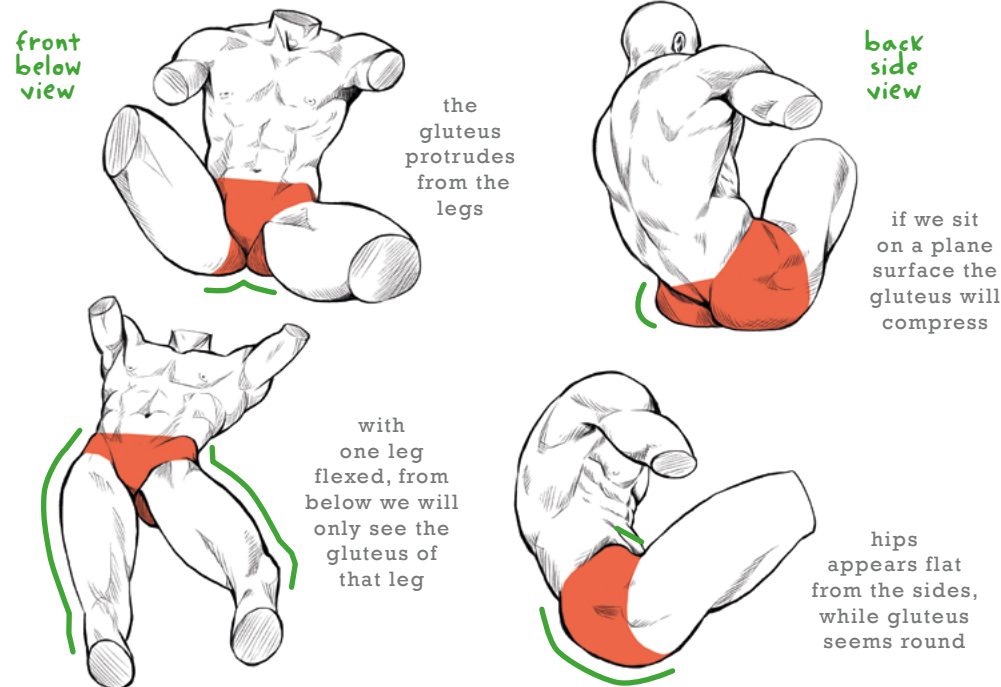


# HIPS & LEGS

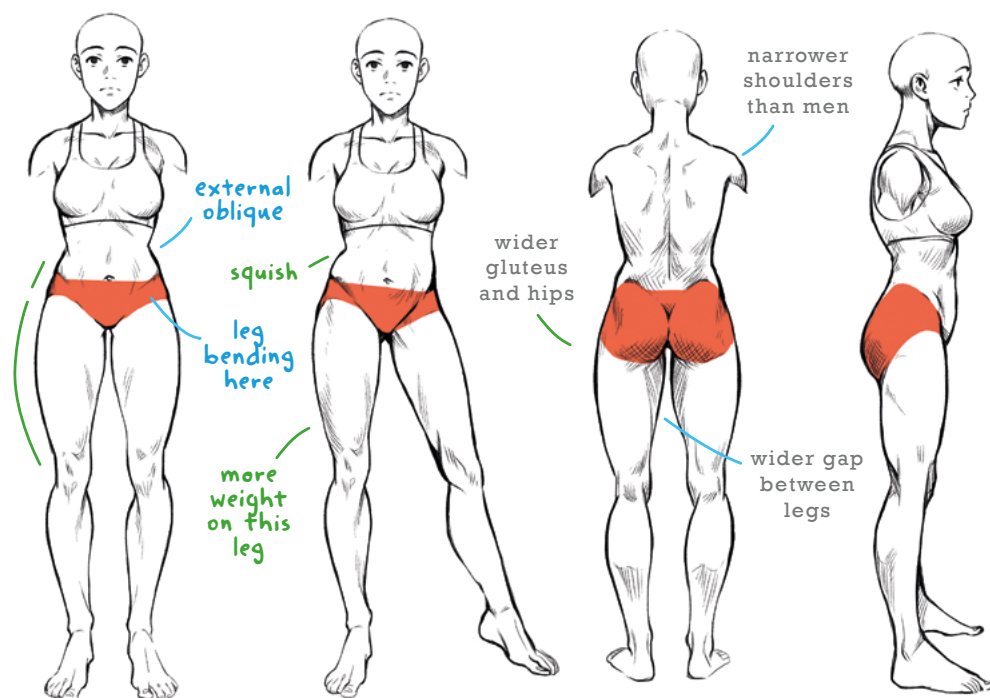
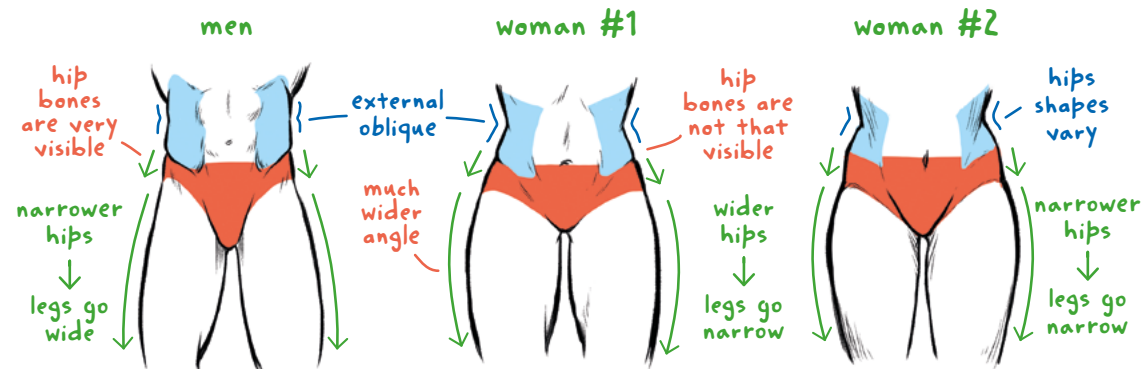
Several movements such as walking, jumping, running, etc. depend on the muscles and tendons connected to the hips. The hip region is located anteriorly and laterally with respect to the gluteus region and between the iliac crest and the greater trochanter of femur, which is the major bone of the leg. Its sides are identified by the protrusions close to the groin where the superior iliac spine comes out: the ASIS.



The muscles of the torso and legs are separated by the iliac crests, so the lower end of the external obliques will not connect to the legs but the iliac bone instead. In drawings, it is important to remember both the swelling of the hips formed from the oblique exterior, and the deeper set point corresponding to the iliac bone and preceding the legs: this point is what we commonly call the hip. The women's pelvis is very different from the men's: the hips are wider and they anticipate the curve of the legs, ►







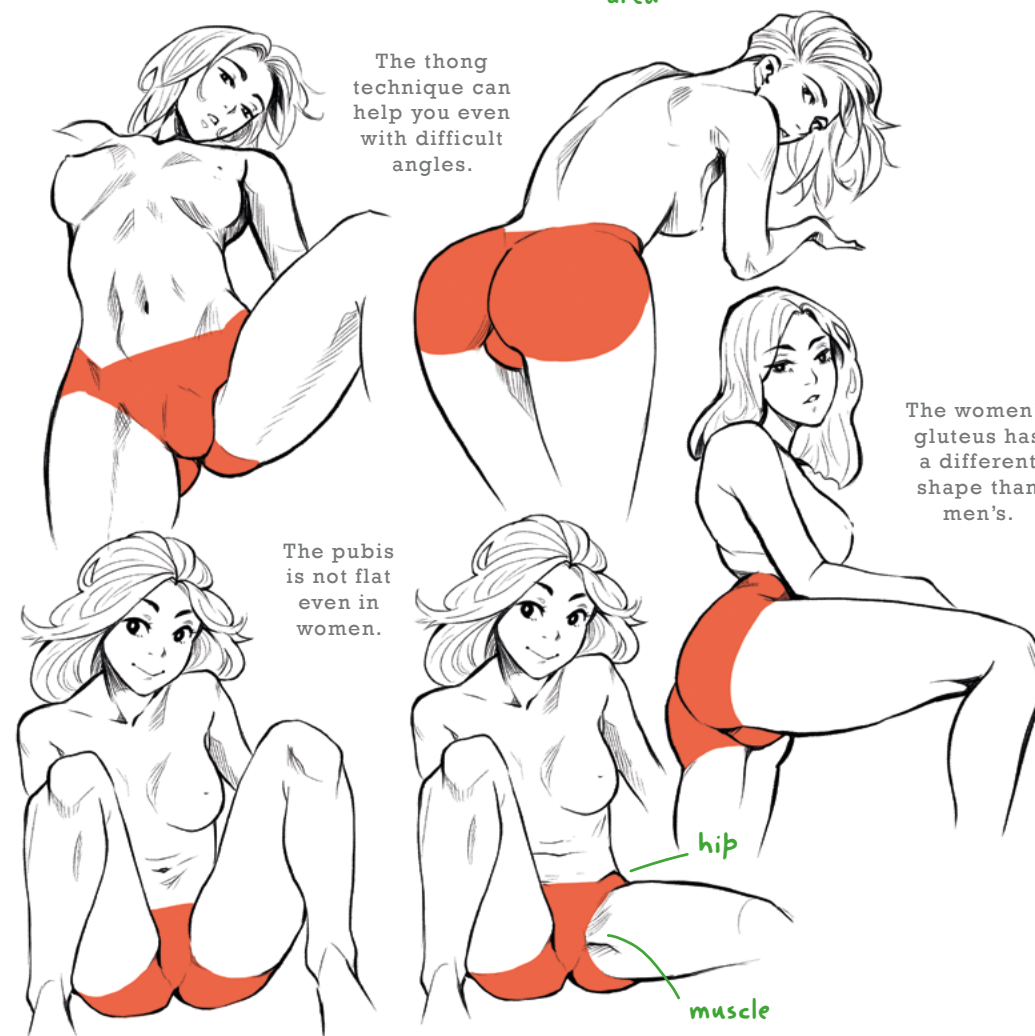
► which tenses towards the inside, while in men the legs are tighter due to the narrower hip bone. This difference in inclination is named Q-Angle and it is around 18° in women, and 13° in men. The women's pelvis is wider but also shorter

than the men's one, so the hips are less spacious than in men. The pelvic cavity of women is wider and deeper to house the reproductive organs, while in men it is narrower. In addition, the gluteus in women are turned outwards due to the

greater width of the pubic arch, while the men ones are turned inwards. The women's sacrum is shorter, nearly flat and curved forward in the lower part. Also the coccyx is more movable than in men. As for the posterior part of



the iliac bone, in women the greater (or false) pelvis is shorter than in men. This contributes to the different shape of the gluteus in both sexes. The lowest limb is the appendix that joins the trunk in its lower part. In the healthy subject there are two, the right and the left, of equal length. The lower limbs in ►



Women's hips are wider than those of men but their waist is narrower.

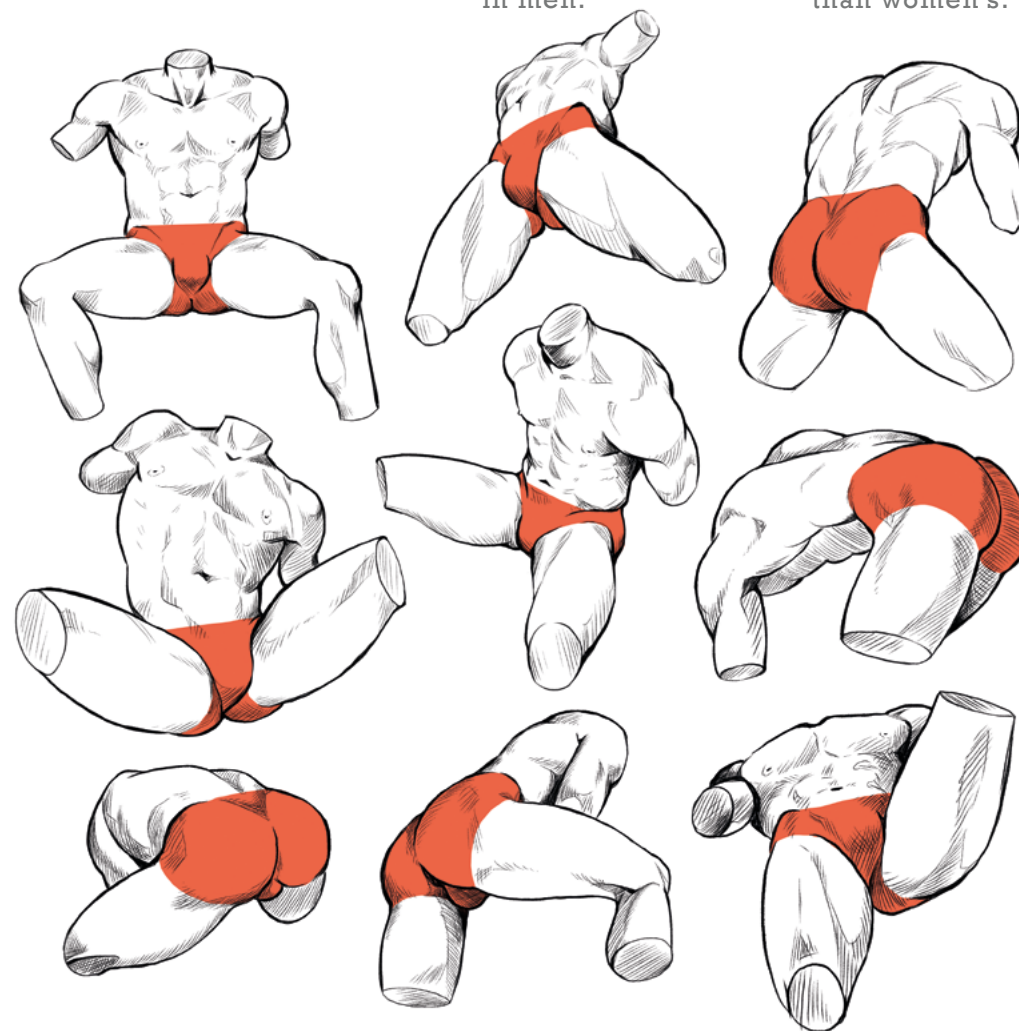
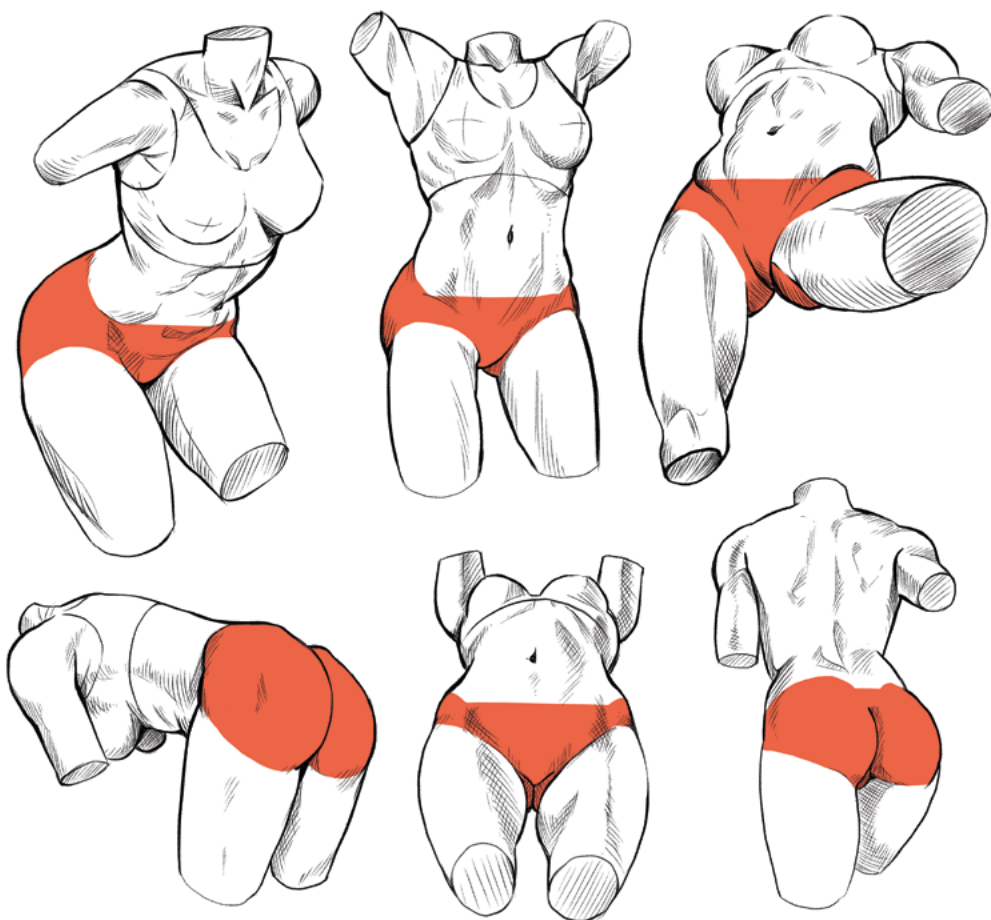
The distance between the glutes is more pronounced in women.

Women's thighs protrude laterally from the pelvis more than men's.

Men's hips are narrower than women hips.

The distance between the glutes is less pronounced in men.

Men's thighs protrude laterally from the pelvis less than women's.



► humans are mainly used for locomotion and for maintaining balance in an upright position. Proceeding downwards, the lower limb is divided into six regions which are the hip, thigh, knee, leg, ankle and foot. Three of these - hip, knee and

ankle - are articular. The hip joins the lower limb with the trunk and, thanks to the coxo-femoral joint consisting of the acetabular cavity and the head of the femur housed therein, allows the mobility of the limb. The thigh is the portion of

the limb between the hip and the knee. The leg is the portion of the lower limb between the knee and the ankle. While the calf is the back of the leg located between the knee and the ankle, the shin is the front and is identified by

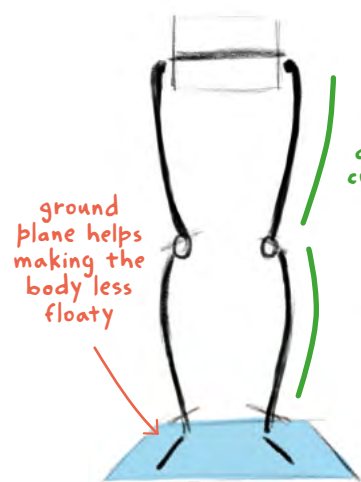
the protrusion of the tibia. To draw the legs it is essential to remember that between the upper (thigh) and lower (leg) there is the knee joint which is composed of the femur, the tibia and the patella. The patella is located in

the front of the knee and its position is fundamental for extensor movements, since the quadriceps femoral muscle interacts at its upper apex and the patellar tendon at the lower apex. In the front of the thigh there is the femoral

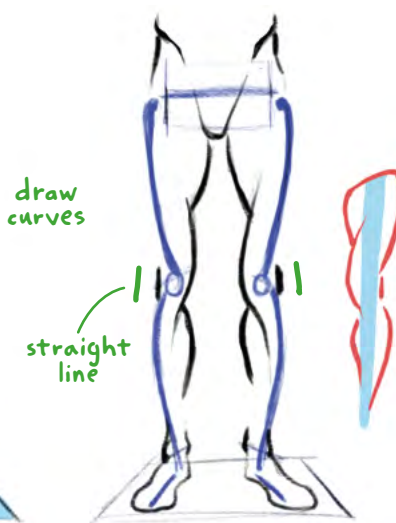
quadriceps, the most voluminous muscle of the human body and the antagonist of the hamstring, which is placed in the upper and lateral part of the thigh. The quadriceps is so called because it consists of four heads: the rectus ►



To draw the legs it is necessary first of all to let them rest on a plane.



Then you have to connect the two curves on the outside of the leg to the patella.



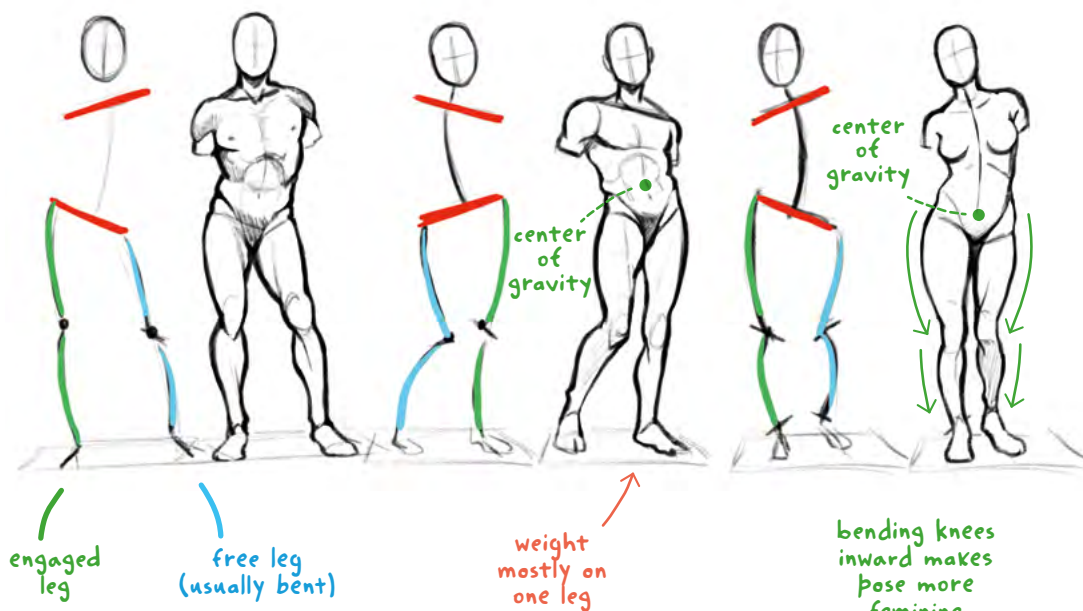
The legs protrude inside and are flat on the outside at the knees.



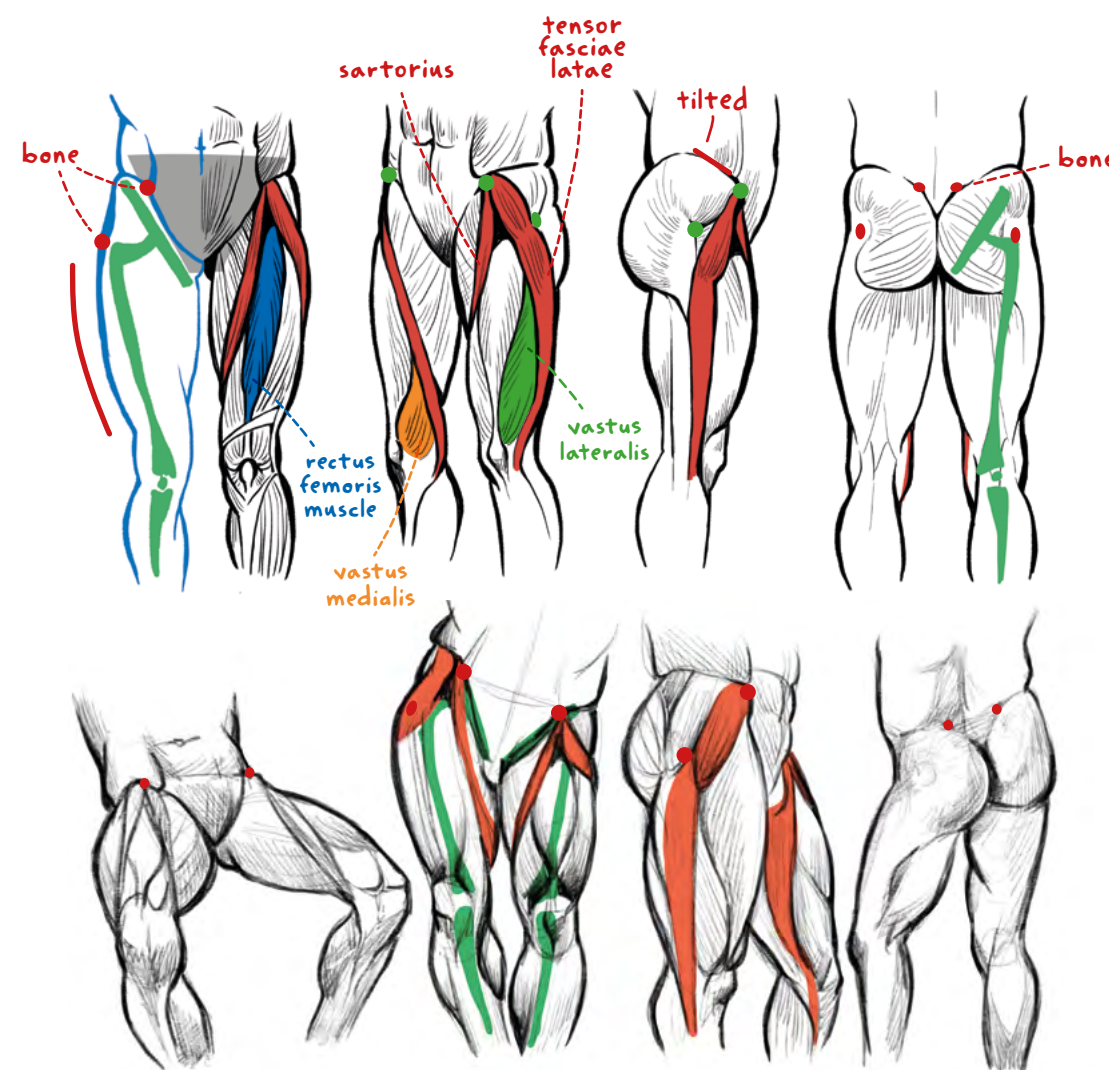
## CONTRAPPOSTO

Avoiding symmetry makes the pose more dynamic.

The center of gravity in women is lower than in men.



bending knees inward makes pose more feminine



► femoris, the vastus medialis, the vastus lateralis and the vastus intermedius. The vastus intermedius is situated beneath rectus femoris. These four muscles merge together into a tendon that appears unique, but is actually made up of several sheets, which fits

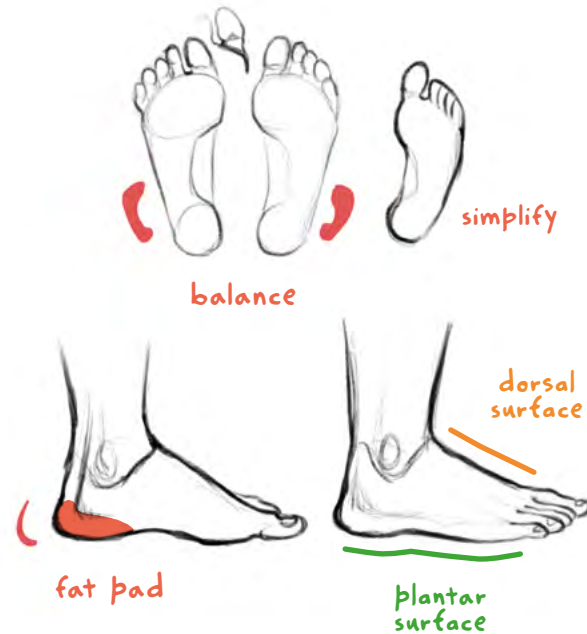
into the patella. The quadriceps allows us to maintain the upright position and is essential for walking, as it extends the knee. The role of the rectus femoris, on the other hand, is to flex the hip, bringing the thigh closer to the pelvis.

# FEET

The foot is the terminal part of the lower limb, connected to the leg through the ankle, which allows walking and balancing the body in an upright position.

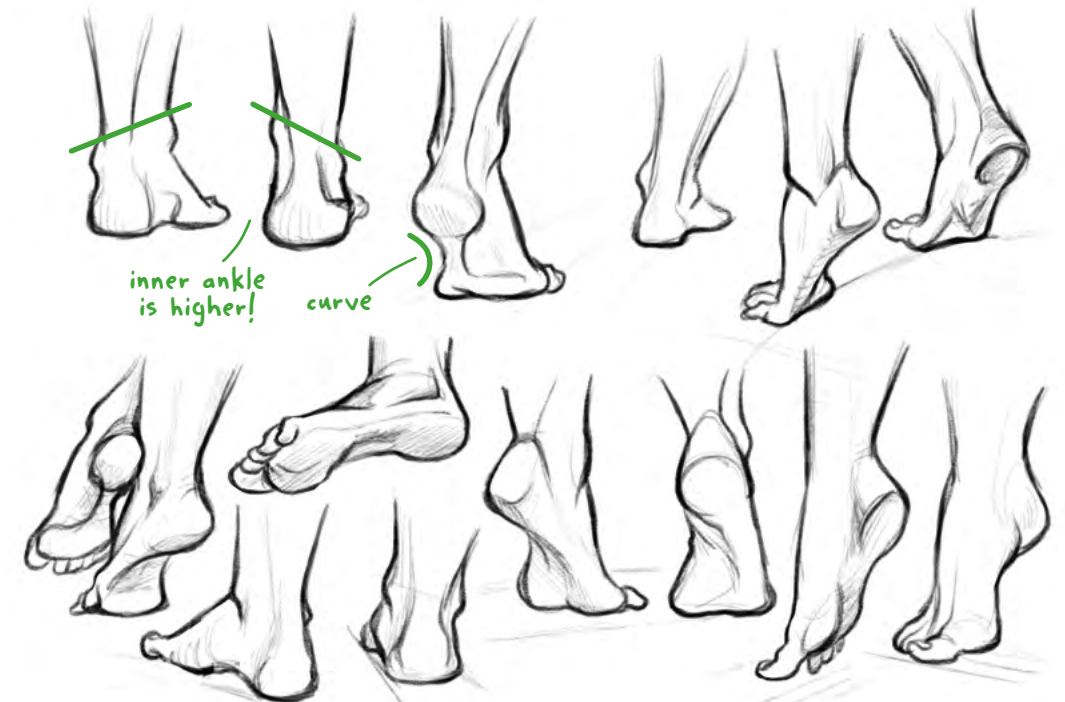
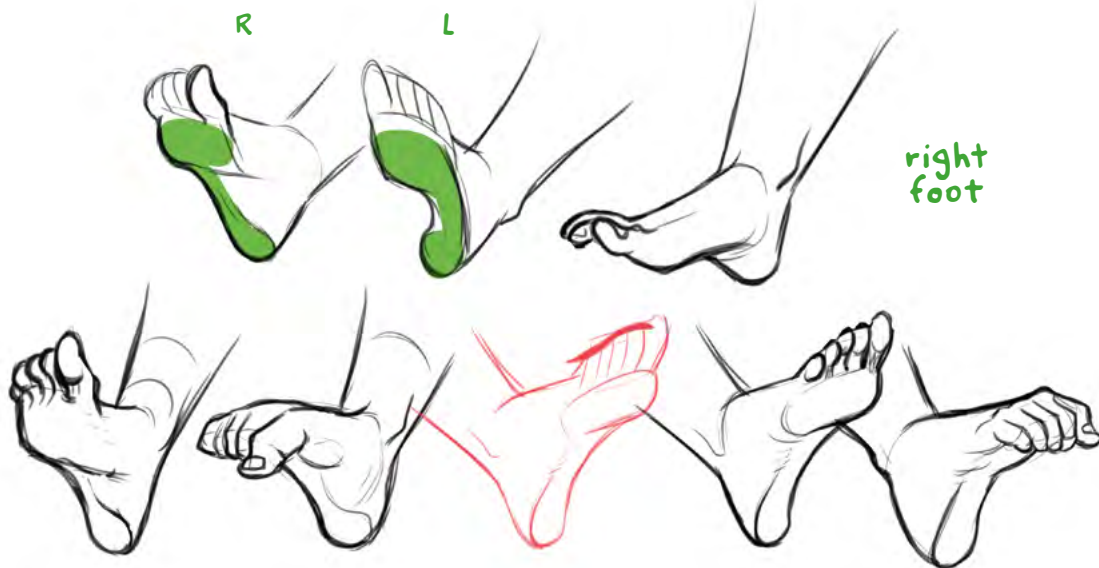
The parts of the foot are the heel, which constitutes the rear end, the metatarsal, which constitutes the front, and the five toes, which reduce in size as you move to the outside of the foot. The metatarsal bones and phalanges of the fingers - proximal, intermediate and distal - form the forefoot. The big toe does not have an intermediate phalanx.

In a standing position, the foot is divisible into two surfaces: the plantar and the dorsal.



In hands, the muscles are located in the palm only.

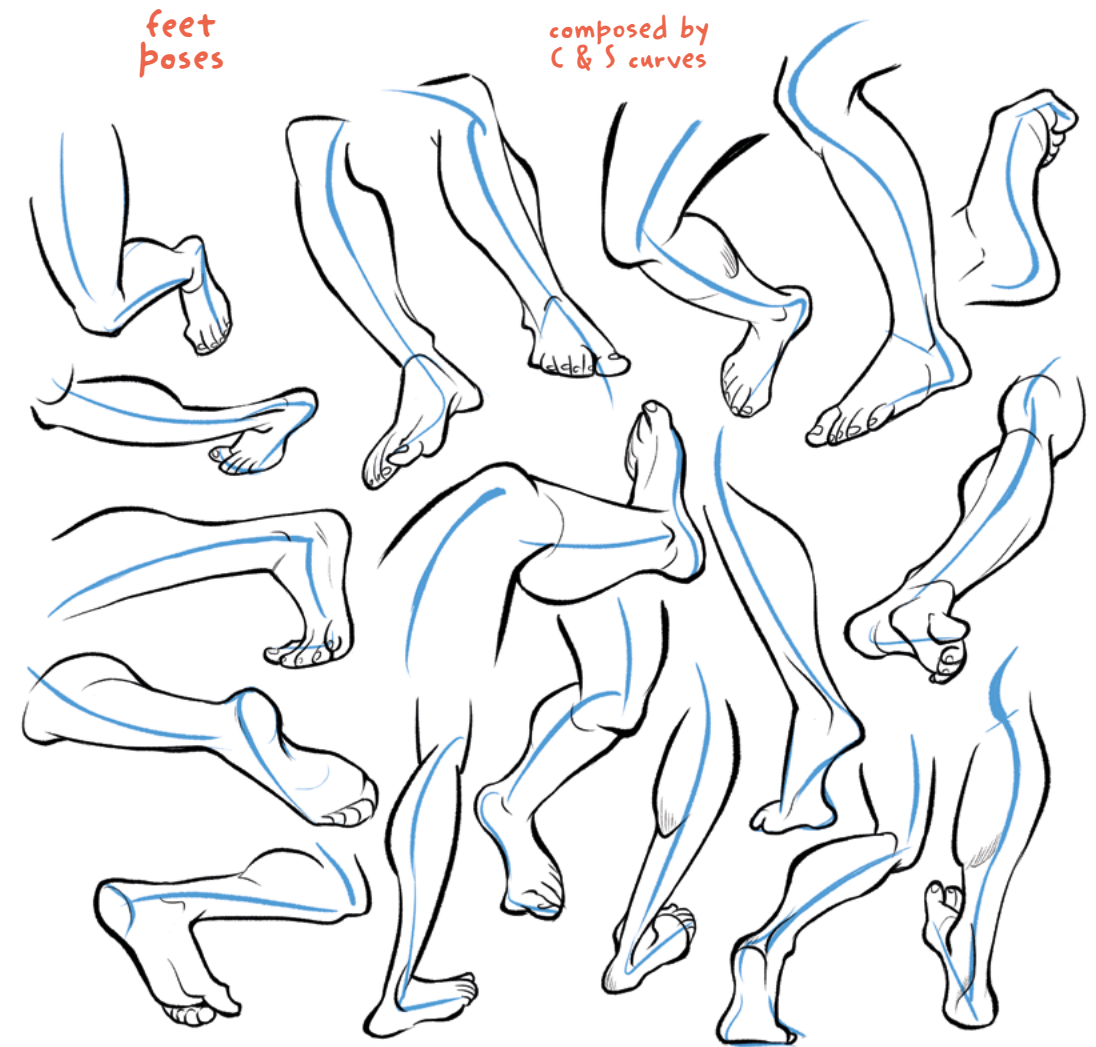
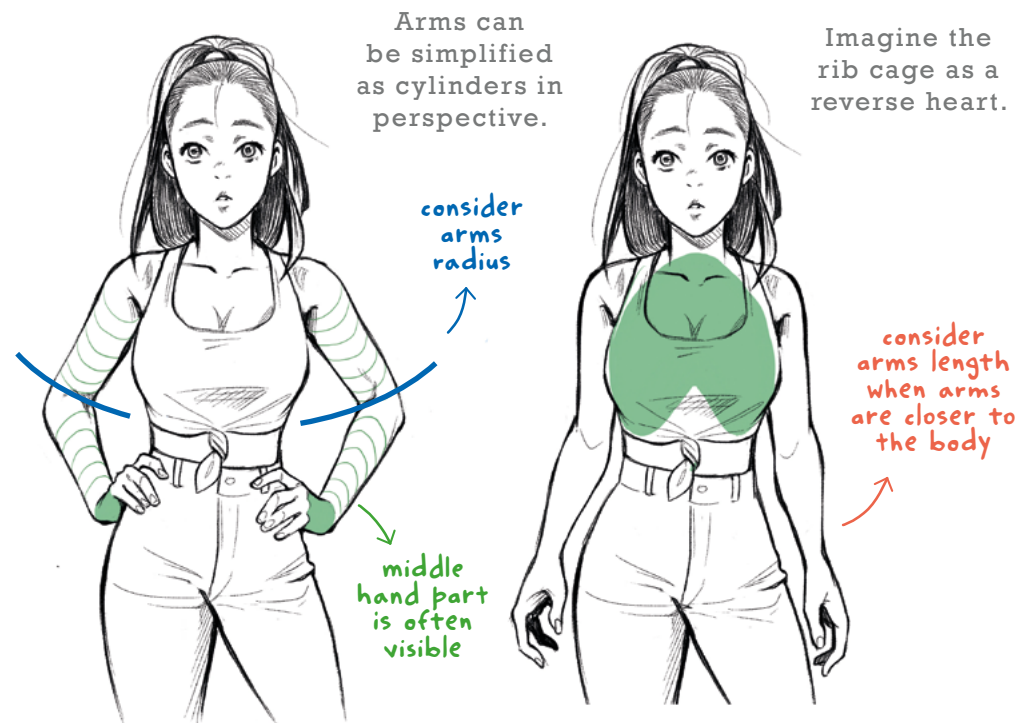
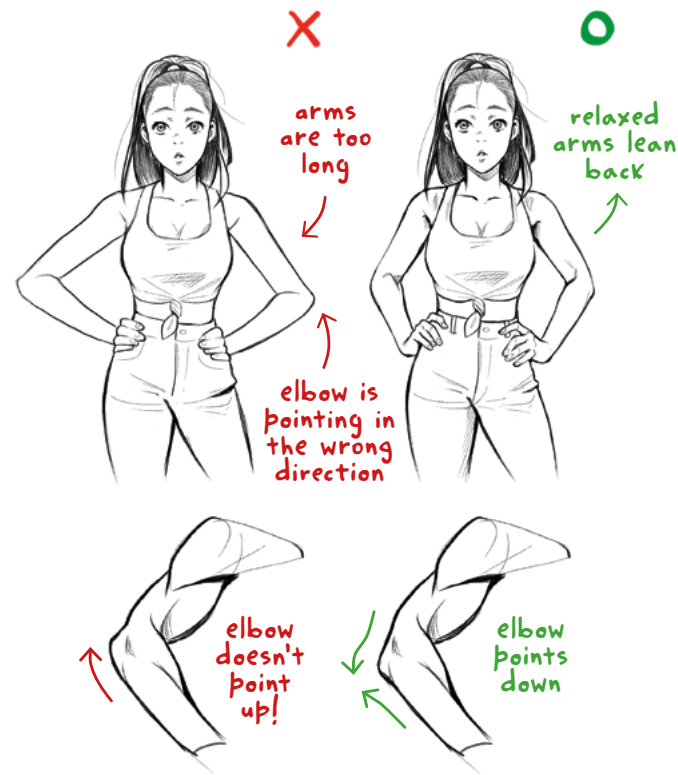
In feet, they are located both on the sole and on the back.





# POSES & GESTURES

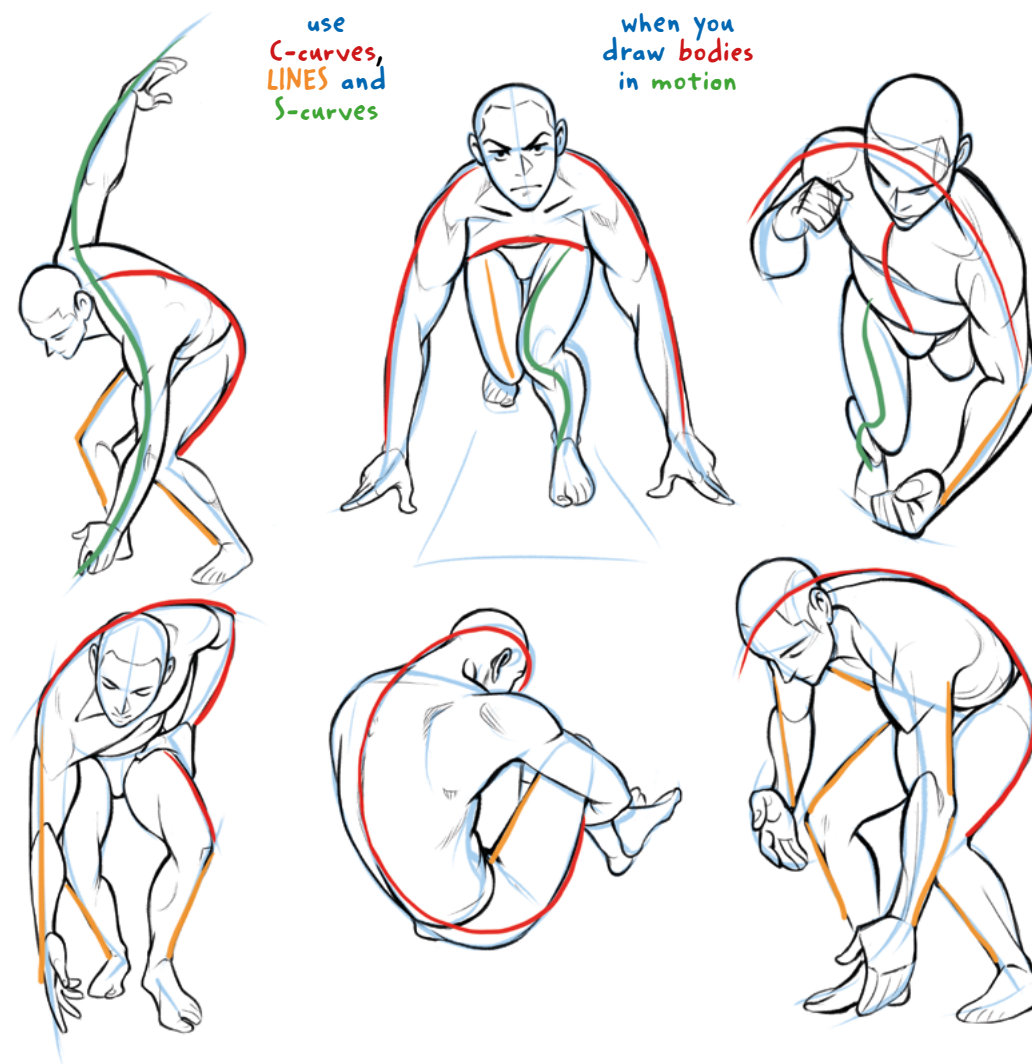
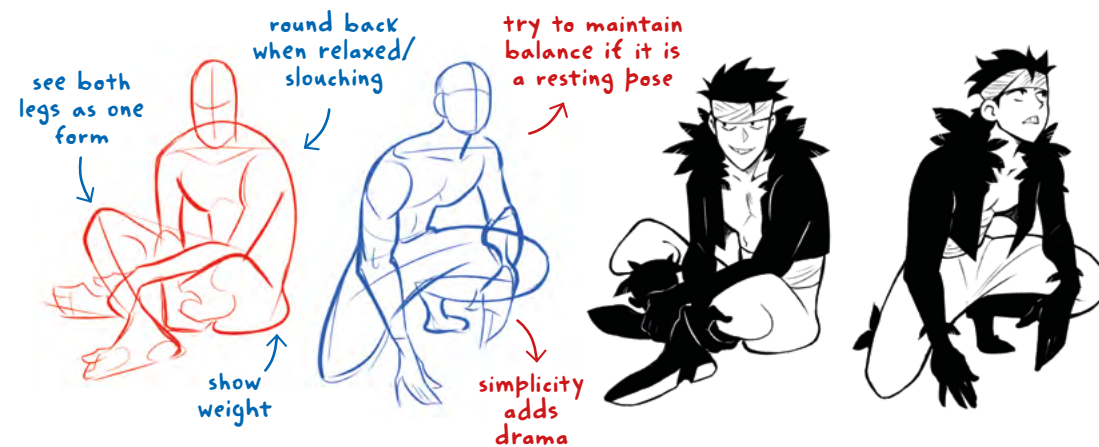
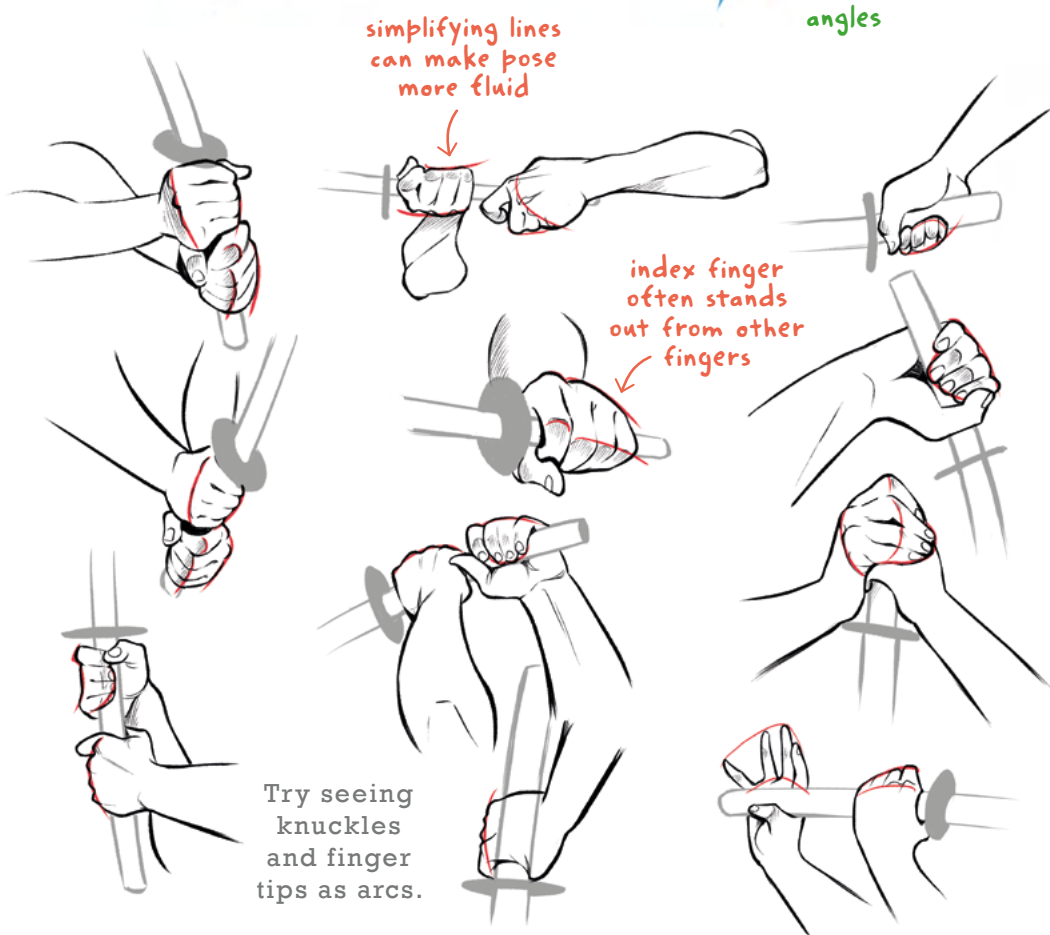
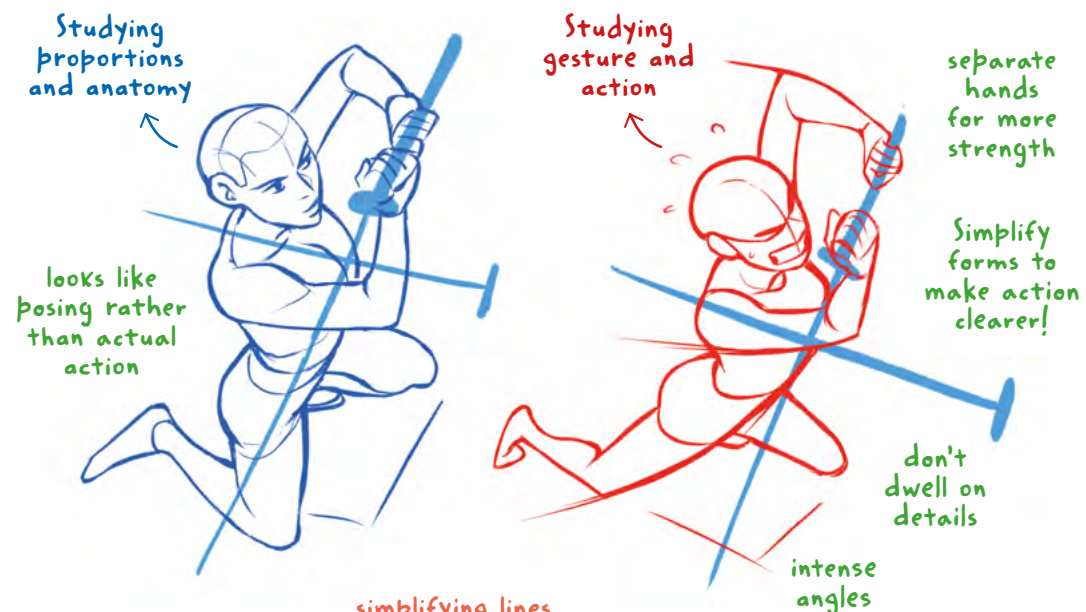
To create balanced and proportioned human figures, anatomy lessons are not enough. To narrate a story without making a massive use of dialogues, it is also necessary to consider the body language, or kinesic system, which is part of non-verbal communication. Body language includes: eye movements, facial expressions, gestures, body language and posture.



In visual arts, C and S curves can be used to create dynamic compositions. They can be applied both to the human figure in an upright (*contrapposto*) position, and to the individual elements of a painting or an illustration. The *contrapposto* occurs when

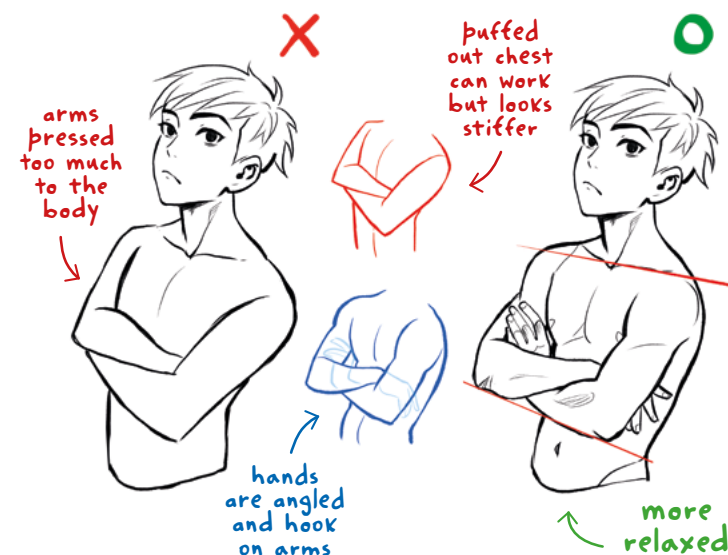
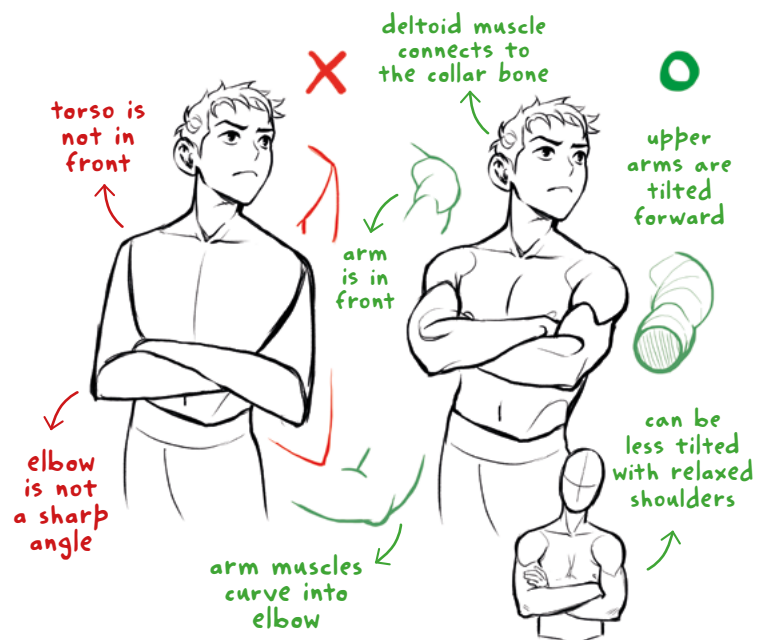
the figure is standing with most of its weight on one foot, moving the center of gravity asymmetrically to one side. The *contrapposto* is a technique used since 480 BC by the Greeks to create sculptures of human figures that appeared less static and more relaxed

than the symmetry used on kouros and kore of Archaic Greece (800-480 BC). The *contrapposto* was then taken up both as a sculpture style and as a drawing by Italian Renaissance artists such as Donatello and Leonardo da Vinci.

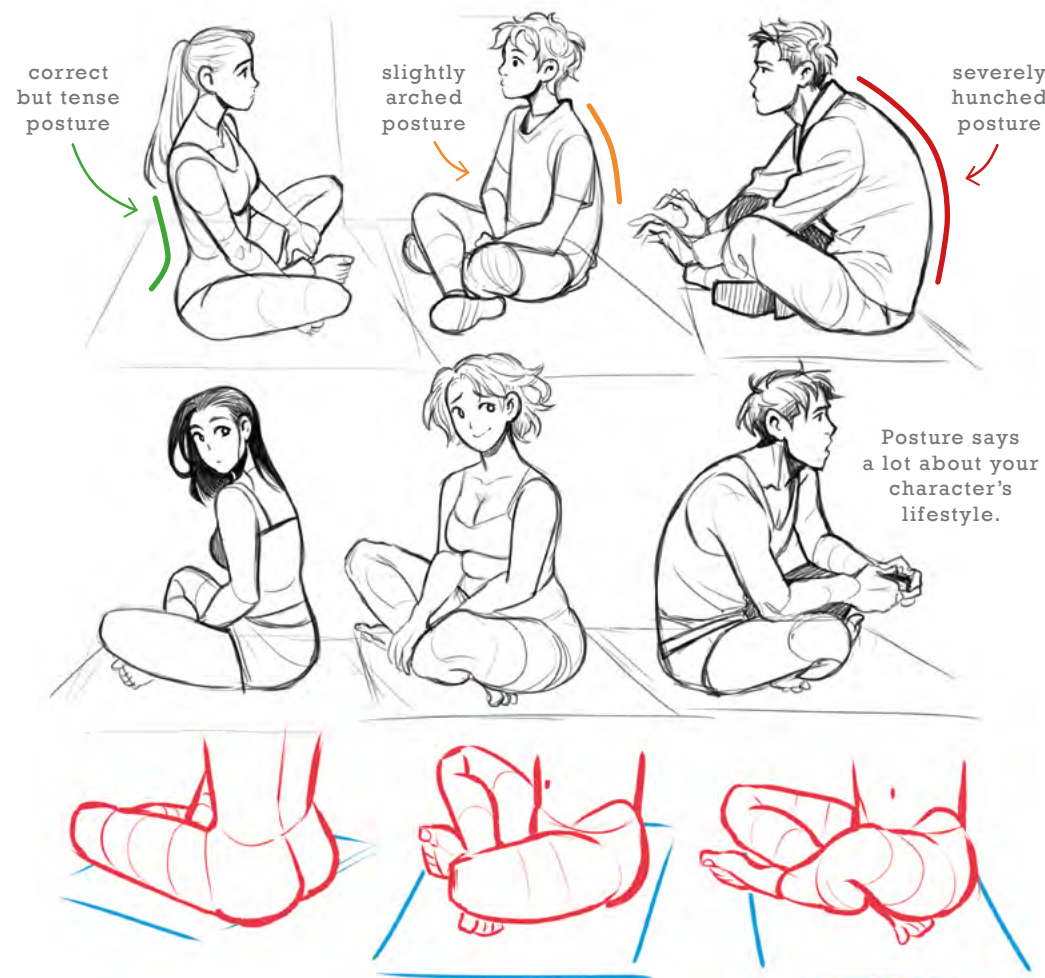




Crossing the arms in front of the body denotes a defensive attitude towards the environment or other people in the room. If the arms are stretched it can indicate the prelude to a physical or verbal assault. If the arms are more relaxed but always crossed, it can indicate that the person is not comfortable or insecure. If the hands embrace the arms, it can mean that the person is ▶



▶ uncomfortable but they are trying to protect or console themselves. There are also disguised ways of crossing the arms, such as touching a bag, a watch or a bracelet. This is an unwitting gesture that takes place to put a sort of protective barrier between us and the interlocutor when we discuss or when we walk in open spaces.





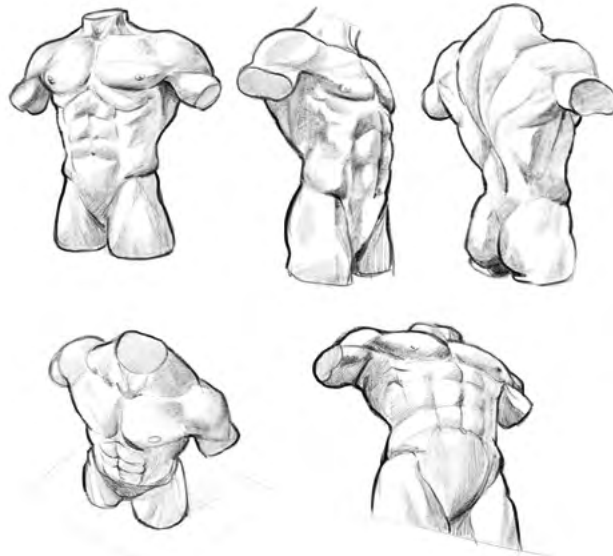
# FIGURE STUDY

The study of the human figure, preferably from life but also through photographs or 3D models, is the best way to approach learning anatomy.

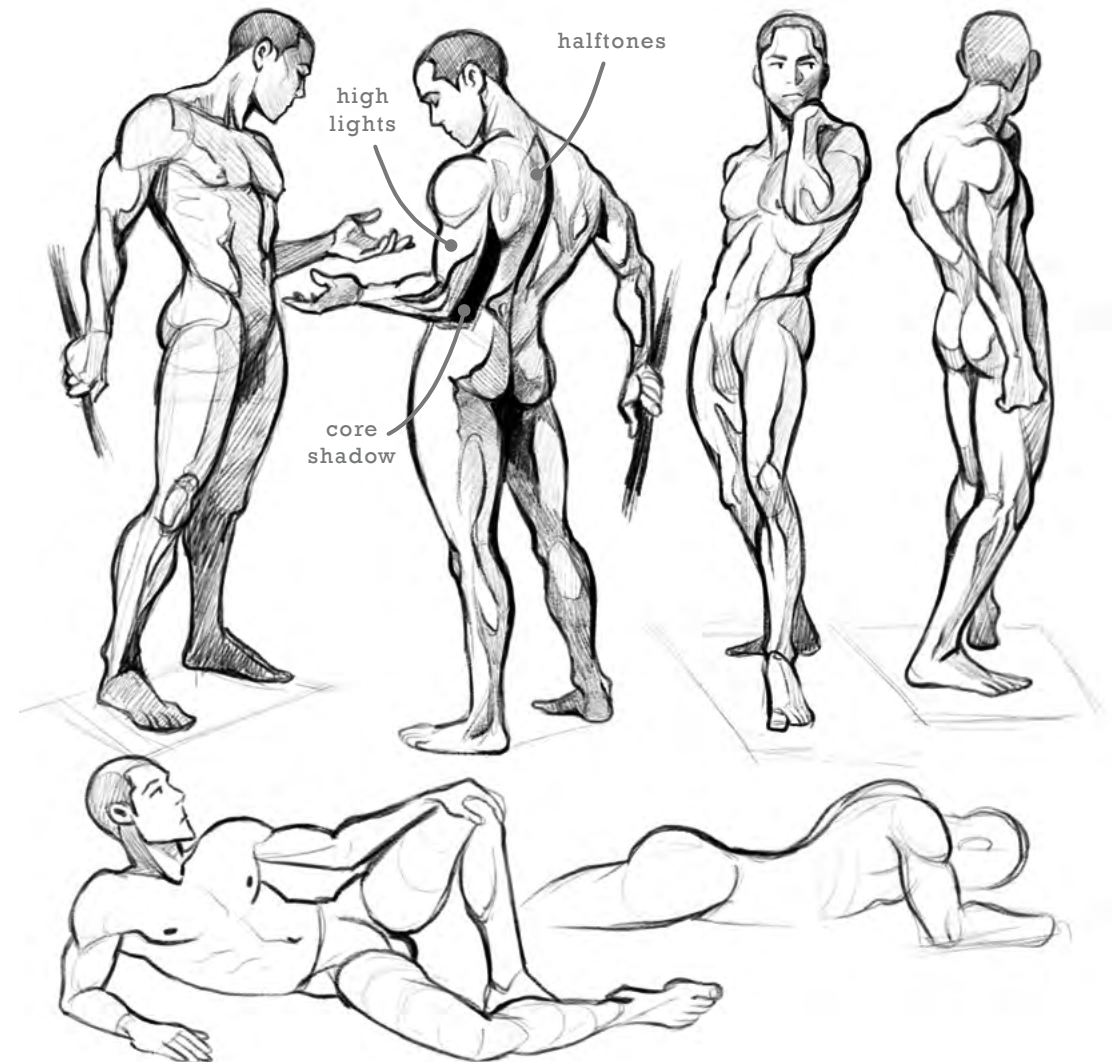
Knowing the function of each muscle, bone and ligament is not enough to create natural and dynamic figures. We must also consider how light falls on the body, its proportions and its volumes.

For this reason, practicing live drawing and shading is recommended to bring your figures to life.

Drawing the same subject from different angles helps to understand the volume of the body.



The cast shadow is often located at the meeting point between light and shadow.

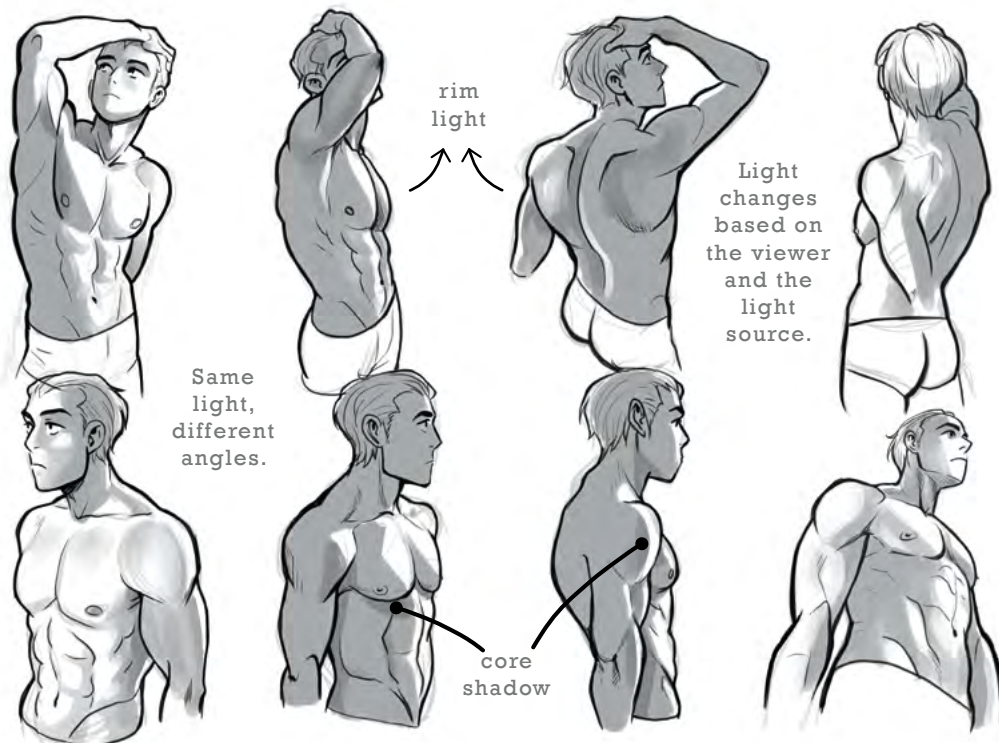


The *chiaroscuro* in a drawing identifies illuminated and dark elements in it, and helps to give the illusion of 3D to drawings. To apply it on a subject we must consider how we perceive it through our eyes, based on the position of the viewer, the object and the

light source.

In a figure, we can identify different areas of light, halftone and shadow. The lighter parts are the *highlights*, the darker parts are the *core shadow* and the middle points that are illuminated but do not reflect the light are the *halftones*.

Environmental elements close to the subject can reflect a light on it, which is called *reflected light*. The shadow that the subject casts into the environment is called *cast shadow*, which for its part can reflect on the subject creating a *reflected cast shadow*.



# HEAD

In this chapter Miyuli will show you how to draw the head in its front and in its profile view and what are the most common or ideal proportions for the different parts of the face.

She will present the volumes of the head and how they are perceived when viewed from different angles and the stylistic simplification starting from life-drawing.

She will deal with the different shapes of eyes and noses and how these two elements are closely connected in a face. Furthermore, she will show you some face variations due to the creative use of the different features and how to arrange the hair above the head.

Finally, a part of this chapter is dedicated to kisses and some tips on how to draw them.

I hope you can learn some new tricks to speed up your work.

Happy practicing!

*L.C.*





# FRONT & PROFILE

Since the Paleolithic and from the first rock carvings dating back to around 38,000 BC, the human body has always been the center of artistic representation and it has always been the primary means of creating art. Since then, numerous artists and art theorists have come up with rules for drawing the human body, starting with the shape of the head to all its features. Let's see some of them.

## 1. BROWS



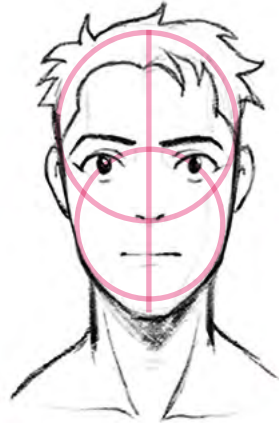
## 2. EYES



## 3. NOSE



Draw a proportionate egg, then experiment with different facial features.



## 4. EARS



## 5. MOUTH



## 6. JAWLINE



Other variables: cheeks, neck thickness, hair and facial hair, freckles, moles, scars...

## profile

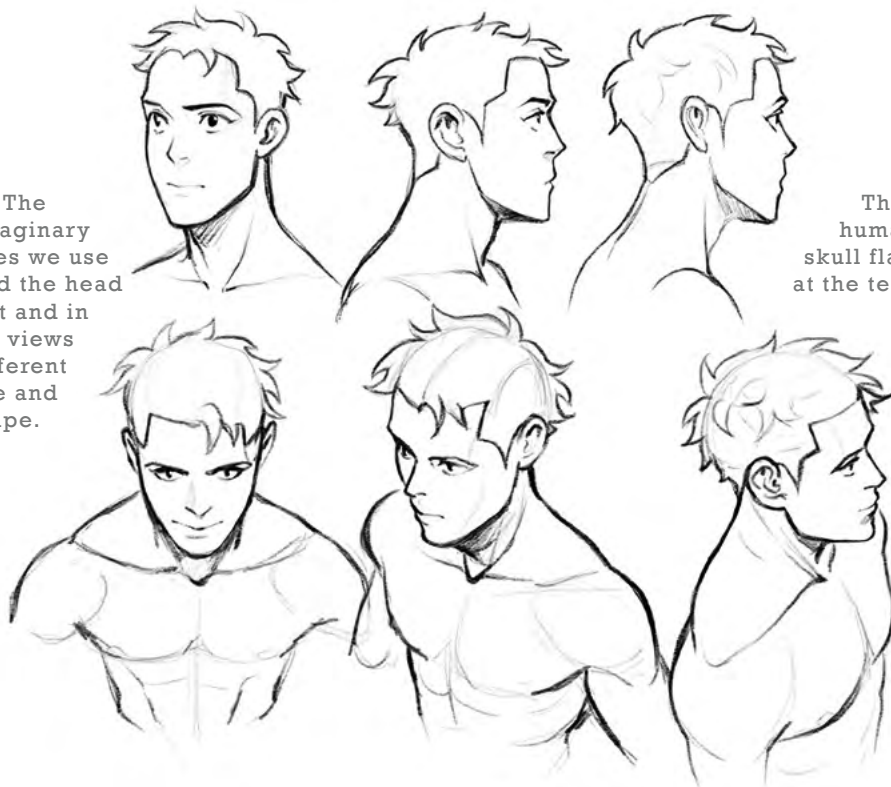


## 3/4 profile

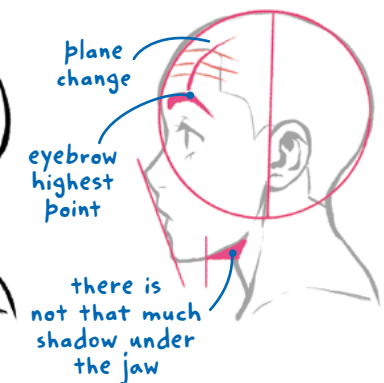
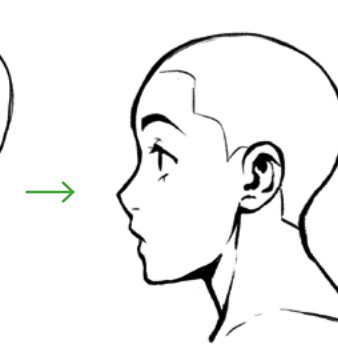
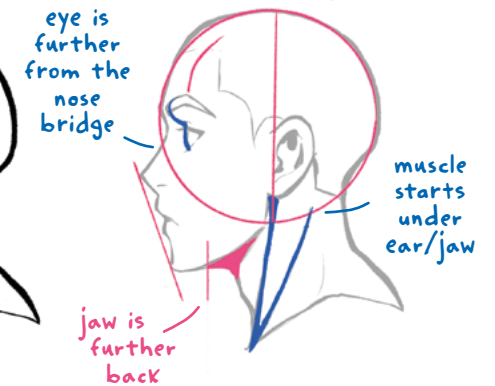
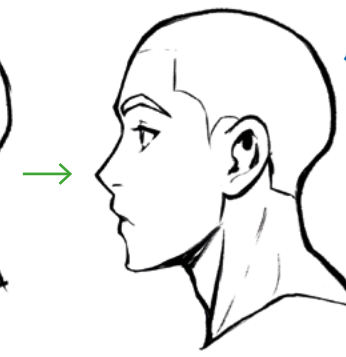


To draw a human head in a frontal view, we can draw two circles, a larger one whose highest point corresponds to the skullcap and the lowest point of which corresponds roughly to the tip of the nose. We then trace the vertical diameter of this circle and further extend it by a measure corresponding to the length of its radius. From the point where the diameter touches the first circumference, we trace a second with a radius approximately 1/4 smaller than that of the other circumference.

The imaginary circles we use to build the head in front and in profile views are different in size and shape.

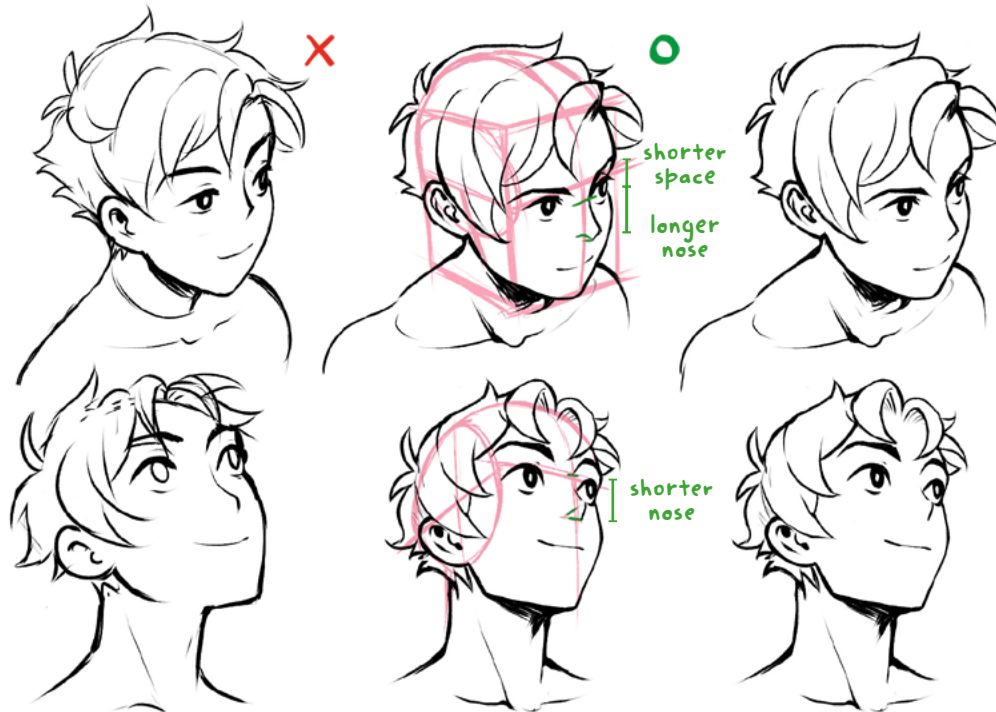
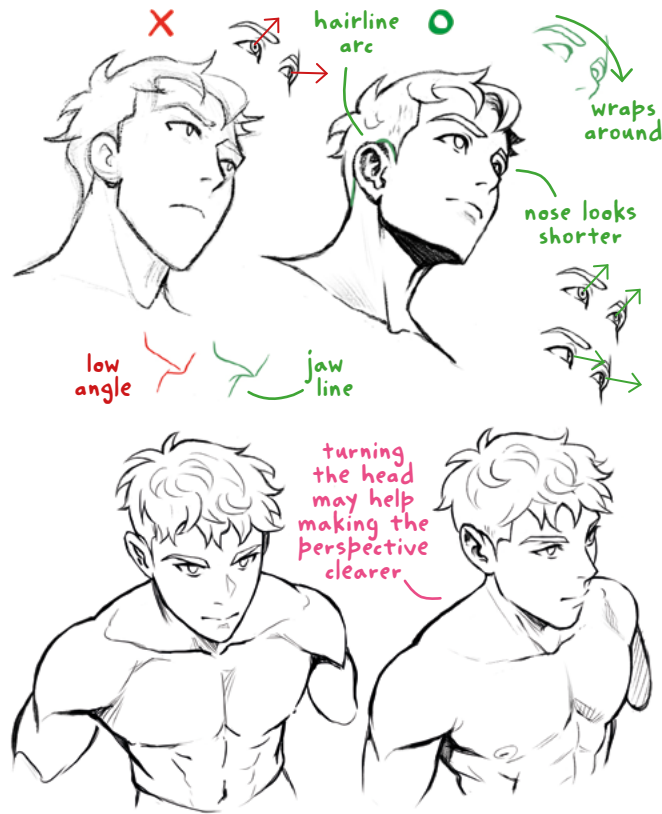


The human skull flattens at the temples.



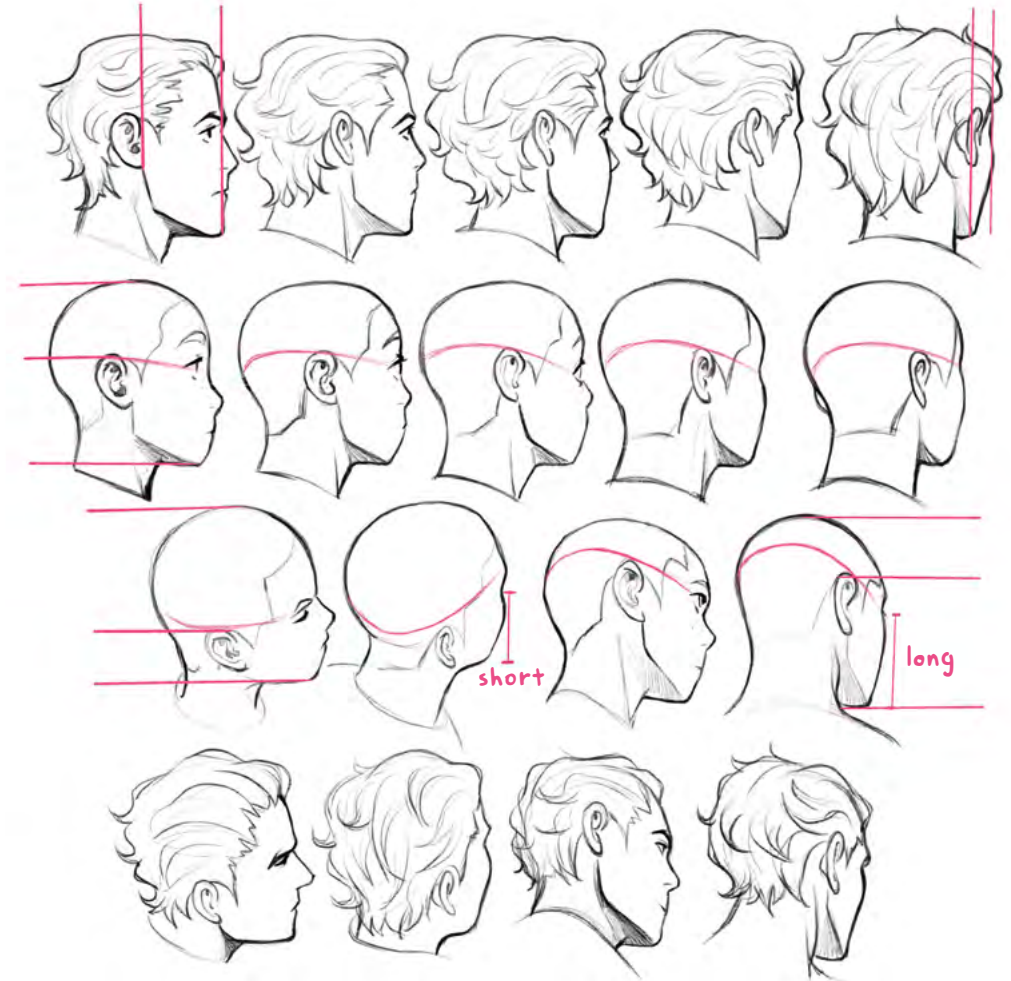
## HIGH AND LOW ANGLES

As long as the head view is frontal or in profile, the difficulty of realization is minimal. When drawing it from below or above, however, there are some precautions to be taken. To simplify the work we can inscribe the head in a cube, with each face divided into four parts, and put it in perspective. This way, the horizontal line that cuts the cube will pass through the eyes and ears, facilitating the task.



Pay attention to the distance between facial features to get proportions right.

In the backside view, the space between ears and nose gets shorter.



If we applied the cube technique to a more realistic head, however, we would soon realize that it would make it difficult for us to draw horizontal head rotation.

For this type of view, it is necessary to consider the section of the head as an ellipse and the enlargement or reduction

of the distance between the individual features, such as that between the nose and the eyes or that between the cheekbone and the chin.

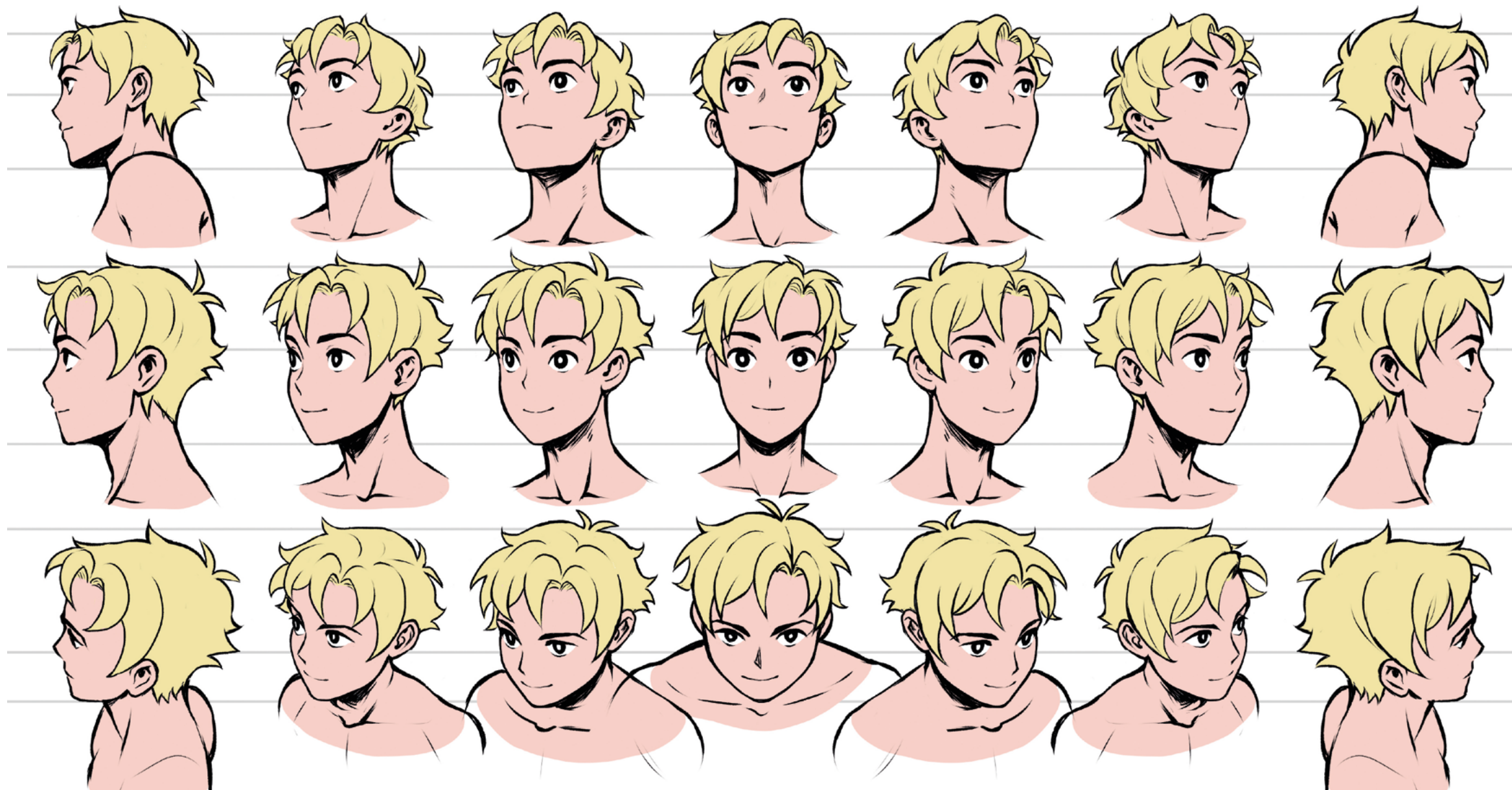
Moving from the profile to behind the shoulders of our figure, the distance between the nose and the ear is shortened, finally hiding the nose.

If we pass over the head to below it, the distance between the cheekbone and the chin lengthens because of perspective.

In general, the forms furthest away from us appears smaller, and those closest to us appear larger.

The high, the low and the eye-level angle shots ►





► are cinematographic framing techniques with different psychological effects on the observer. In the high angle shot, the camera is placed above the subject and looks at

it from above. It is usually used to make the subject small and vulnerable to the observer. In the low angle shot, the camera is placed under the subject and looks

at it from below. In this case there is an opposite effect to the high angle shot, where the subject will appear threateningly strong and powerful compared to the observer,

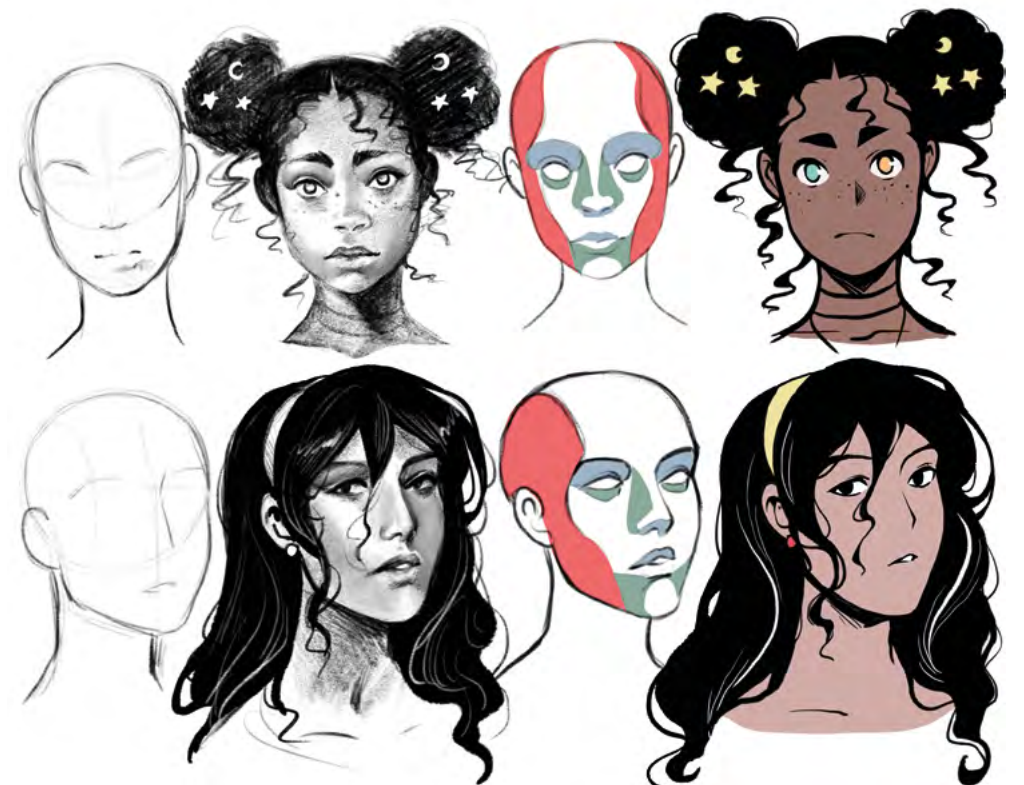
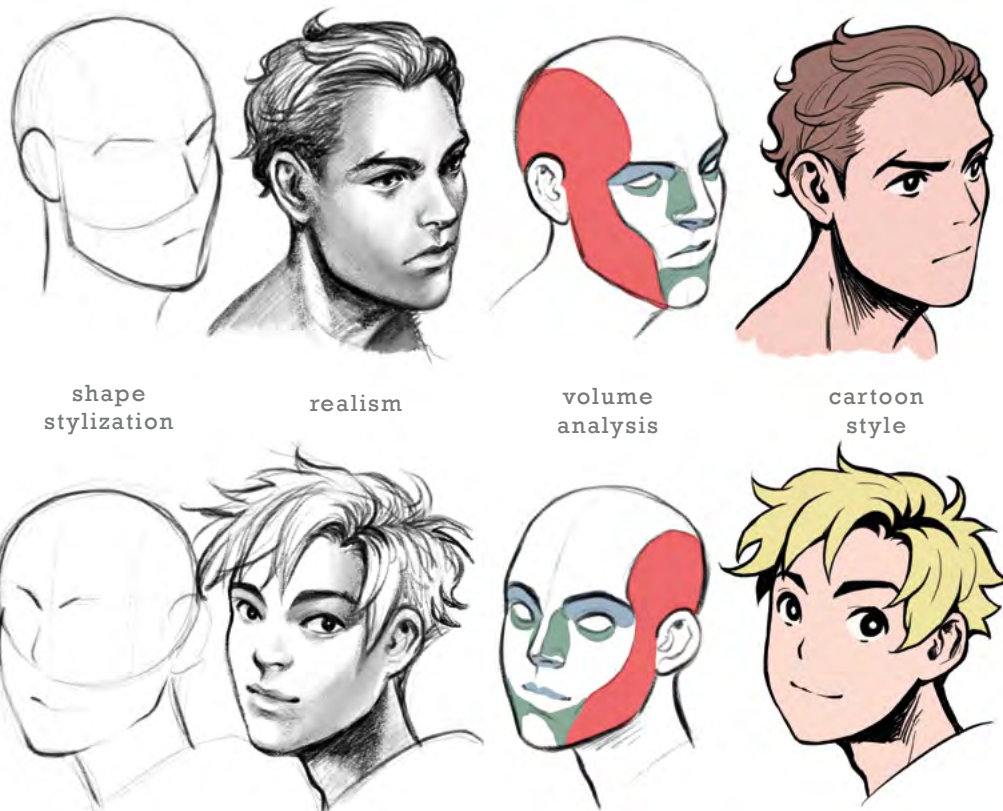
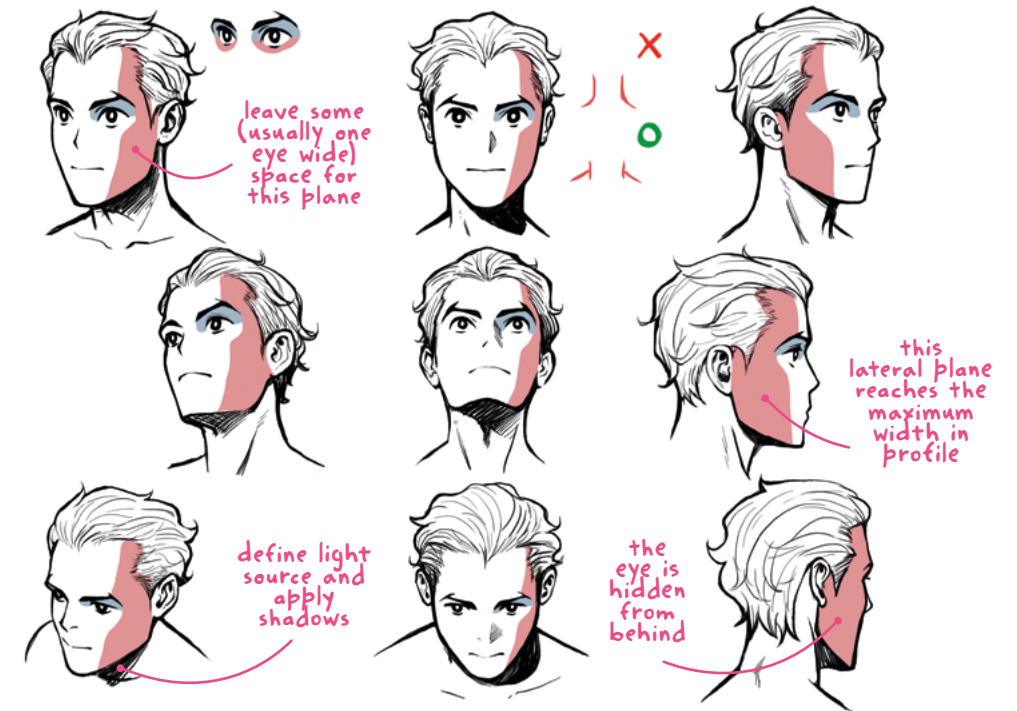
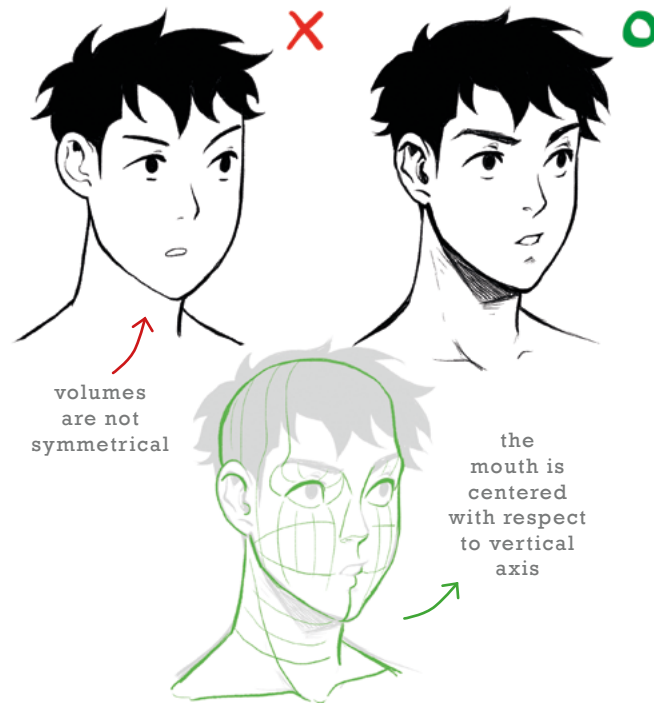
which will be in a subordinate position. Both of these angles can serve to make a shot more epic and dynamic, whether cinematic or not, as well as to establish power

relationships between the characters involved. The eye-level shot involves the camera or the eye of the observer at the same level as the observed subject. In this

way a neutral and free of hierarchical relationship is created but the drama of the scene is also reduced.



The face is made of indentations and protrusions; the trick is to figure out where to place them. Under the eyebrows we have an indentation corresponding to the orbital cavity. Under the eyes we will have a protrusion at the lower eyelid. On the sides of the nose we have two 'slides' that make the nose three-dimensional and correspond to the nasal muscle. Under the mouth we have a dimple at the orbicular muscle of the lower mouth.



# EYES

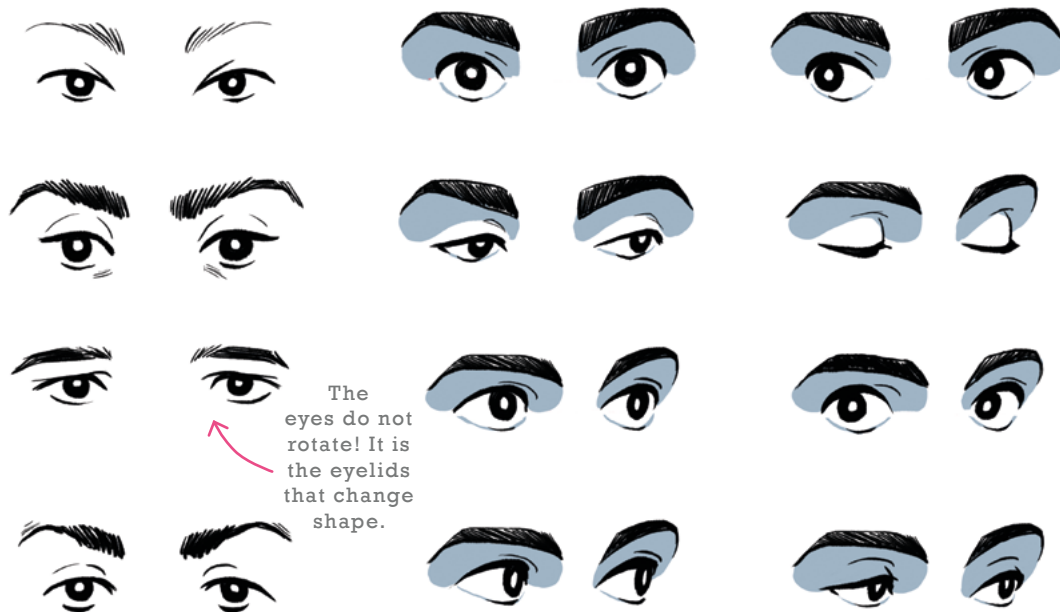
The eyes are the primary organ of the sense of sight. The eyes of fictional characters, however, are not only the tool with which they see and interpret their world.

Together with the eyebrows, they convey a lot of information on the characters' mood, ethnicity and age.

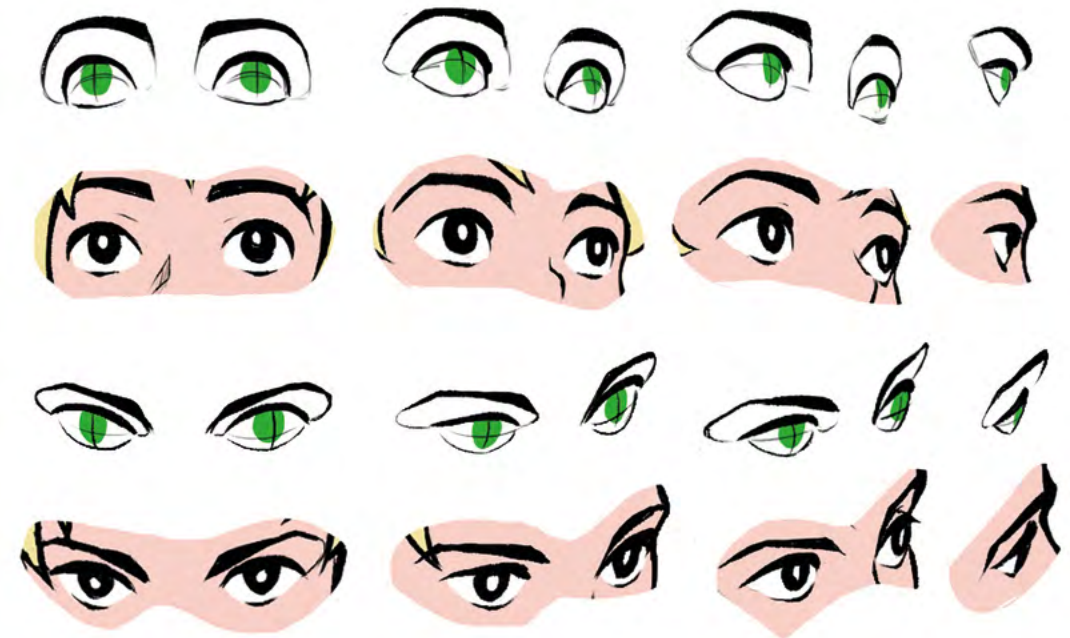
Authentic emotions - anger, happiness, fear, surprise, sadness - almost always involve the eyes. Disgust and contempt, conversely, do not always involve them.



Characters of different ethnicity and ages will have different eyes and eyelids.



When drawing eyes, imagine a portion of a sphere surrounded by the eyelids.



Sight is one of the most developed senses in the human being and is used to observe and interpret reality.

But how does vision work? The light penetrates our pupils and imprints itself in the retinas through the visual receptors, the cones and the rods, and is converted here into neural impulses which are sent to the primary visual cortex through the optic nerve.

Inside the visual cortex are binocular cells, which receive information from the two eyes relating to the stimuli present in a certain point in space.

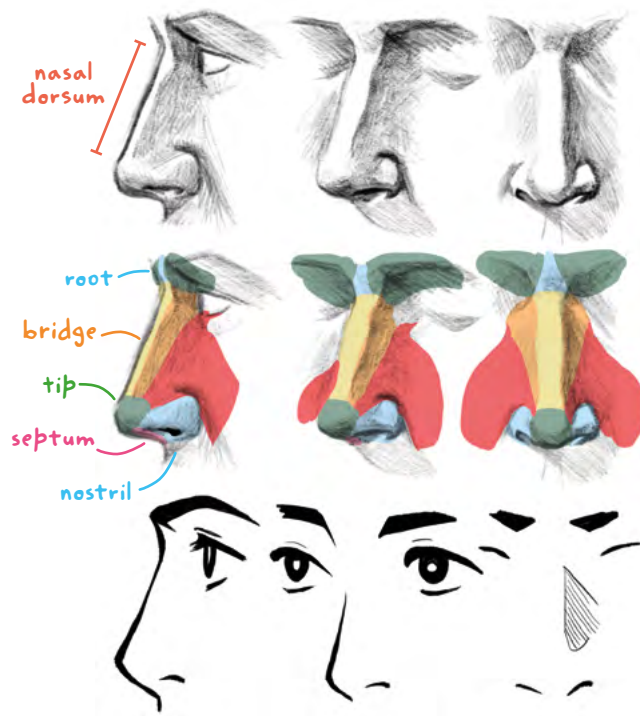
From here, the raw information passes ▶



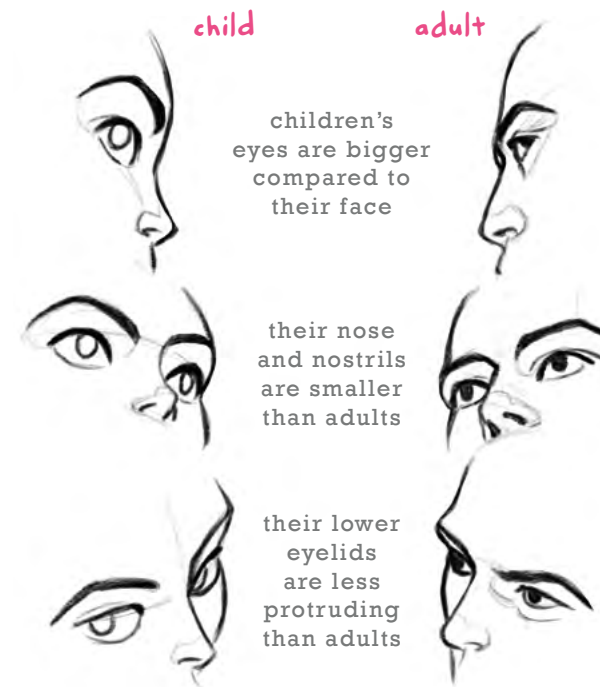
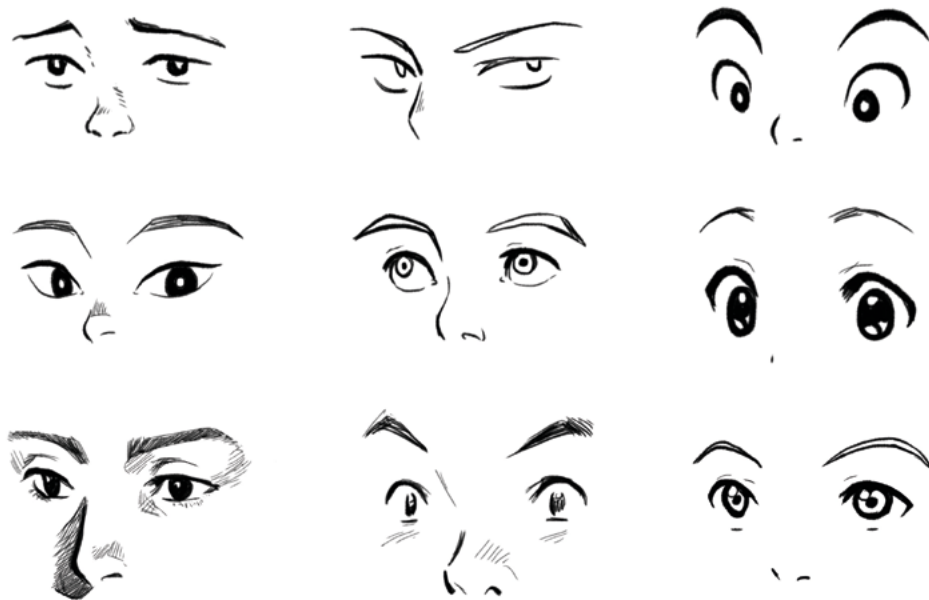
► to the secondary and tertiary visual cortices, or **associative areas of vision**, which analyze, recognize and interpret the images processed by the primary visual cortex. But if the nose is right between our eyes, why don't we see it?

The nose is within our field of vision so we always see it. It is our brain that decides to ignore that visual stimulus, since it is of little importance because the nose does not move and is not necessary for vision: this mechanism is called **selective attention**.

Attention is a cognitive process that allows us



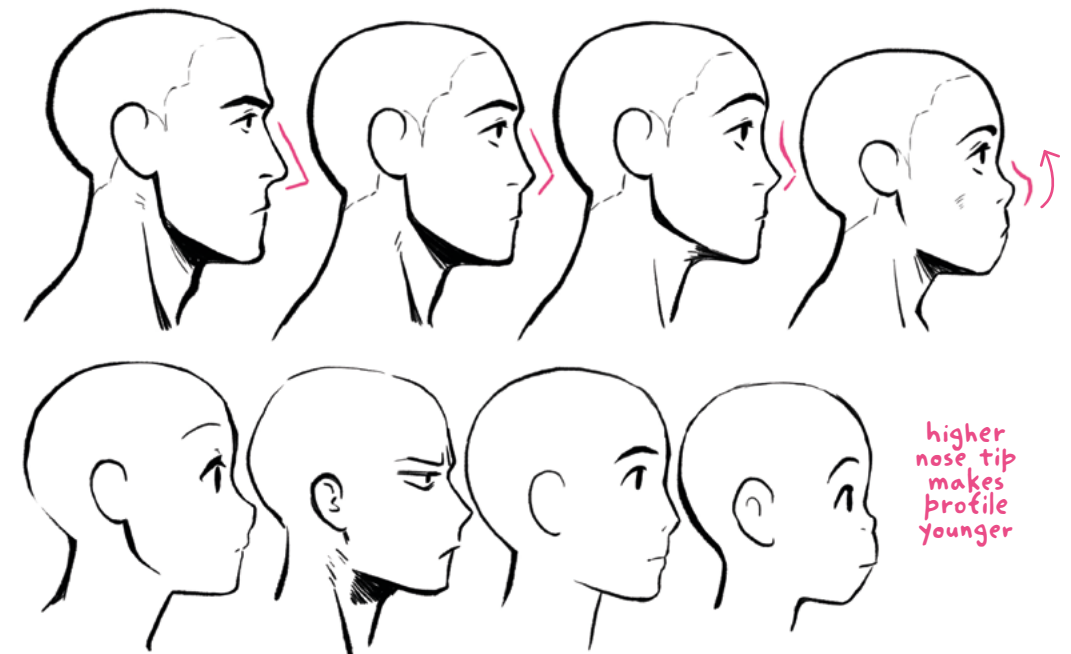
various nose and eyes styles



to organize the flood of information coming from outside through the sense organs, selecting some and ignoring others. In practice, we focus our mental resources on some stimuli or information at the expense of others.

However, we do not know if this selection takes place before the brain processes the content (early selection theory, Broadbend - 1958), or if there is no filter between the elaborated stimuli and the brain and we use selective attention to elaborate a response (late selection theory, Deutsch & Deutsch - 1963).

different profile styles



# FACIAL EXPRESSIONS

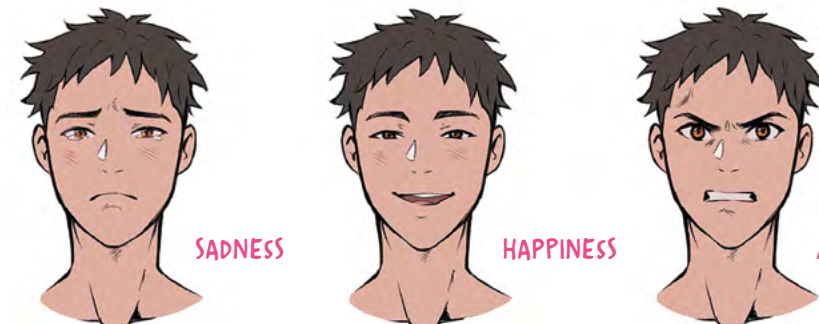
Facial expressions are a form of non-verbal communication that conveys an individual's emotional state to people who observe it through the muscles of the face. Facial mimicry can be spontaneous or simulated and is the primary means of transmitting social information between humans and differs according to cultures. Some primary emotions, however, are universal. These are: surprise, fear, disgust, anger, happiness and sadness.



Consider pushing the eyebrows towards the eye more for a stronger expression.



Indicating a shadow underneath the mouth can make the expression stronger.



The set of social rules that controls the manifestation of specific emotions in certain contexts and cultures are called display-rules and are learned both by teaching and by imitation.

Expressions can have different intensities. True emotions, which are not simulated, are almost always symmetrical and they last only briefly on the face.

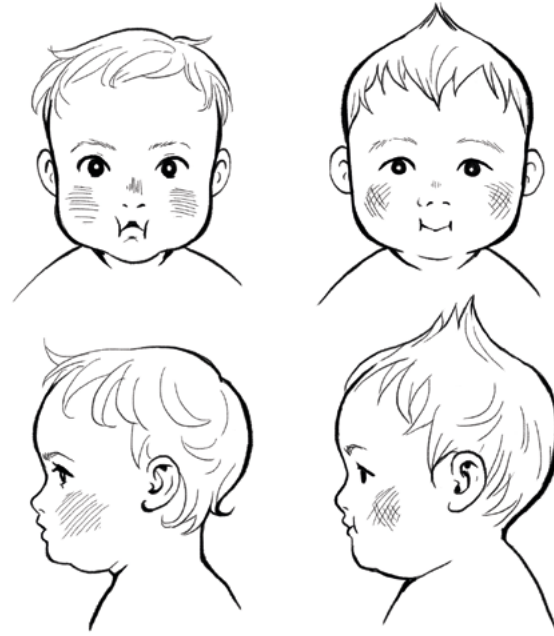




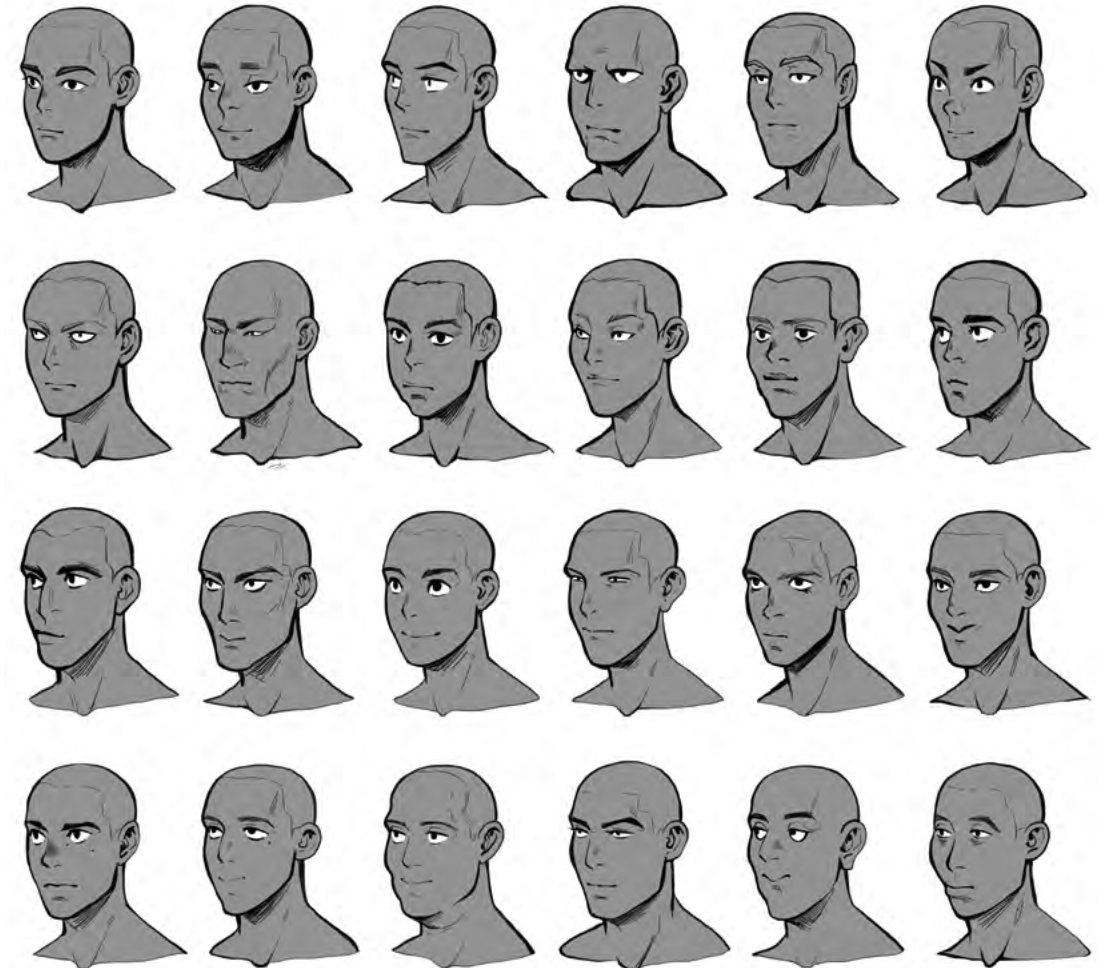
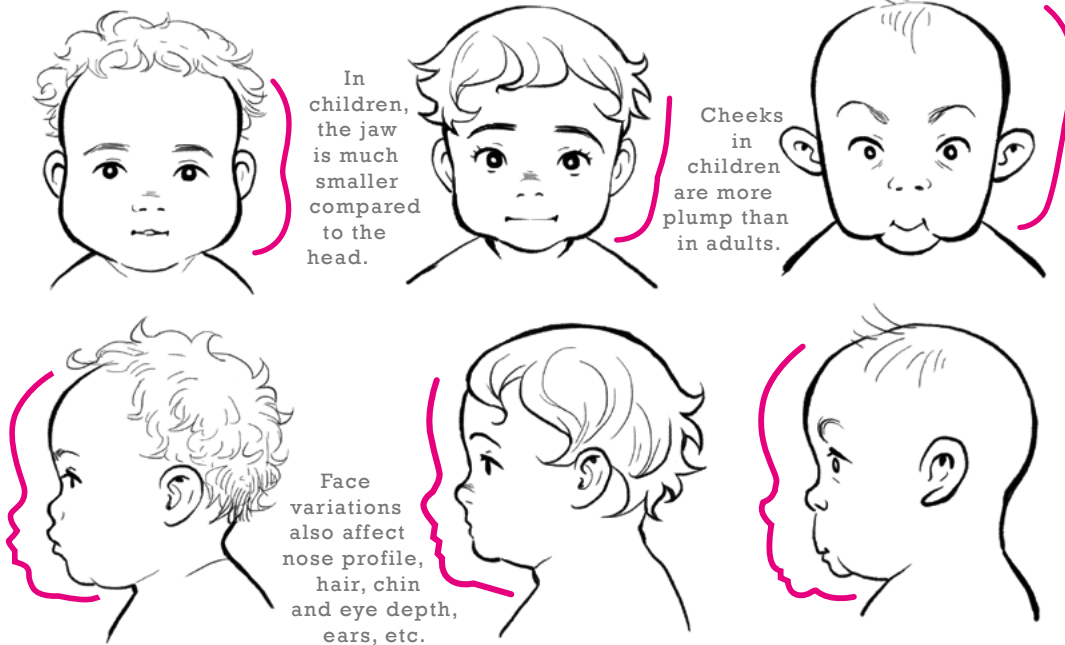
# FACE VARIATIONS

The human face varies based on a number of factors: chiefly age, ethnicity, and gender. The genotype (genes) and other environmental factors all contribute to the morphological and physiological traits of the person. However, there are also phenotypic variations due to random factors. If these variations were not there, there would be no evolution by means of natural selection.

Even within the same ethnic group, children appear different.



Phenotype, genotype and environmental factors contribute to these differences.



The set of all the morphological and physiological characteristics manifested by a living organism is called the phenotype. The phenotype depends strictly on the genotype, which is the genetic construction of the organism, and is expressed only to a small extent in the living body.

The color and shape of the eyes, cheekbones or mouth are part of the phenotype and are manifested on the basis of the genes contained in the genotype. However, environmental factors, hormones, lifestyle and other random events during development can also influence the phenotype. For this reason,

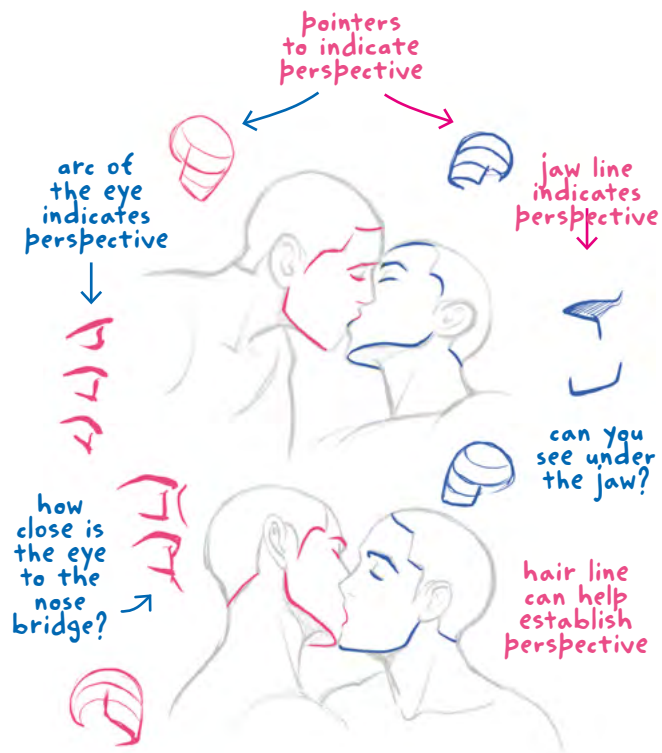
organisms with the same genotype can manifest different phenotypes, as in the case of homozygous twins: if they live in the same environment, they will tend to grow and age similarly; If subjected to different environmental stimuli, they will age in different ways.

# KISSING

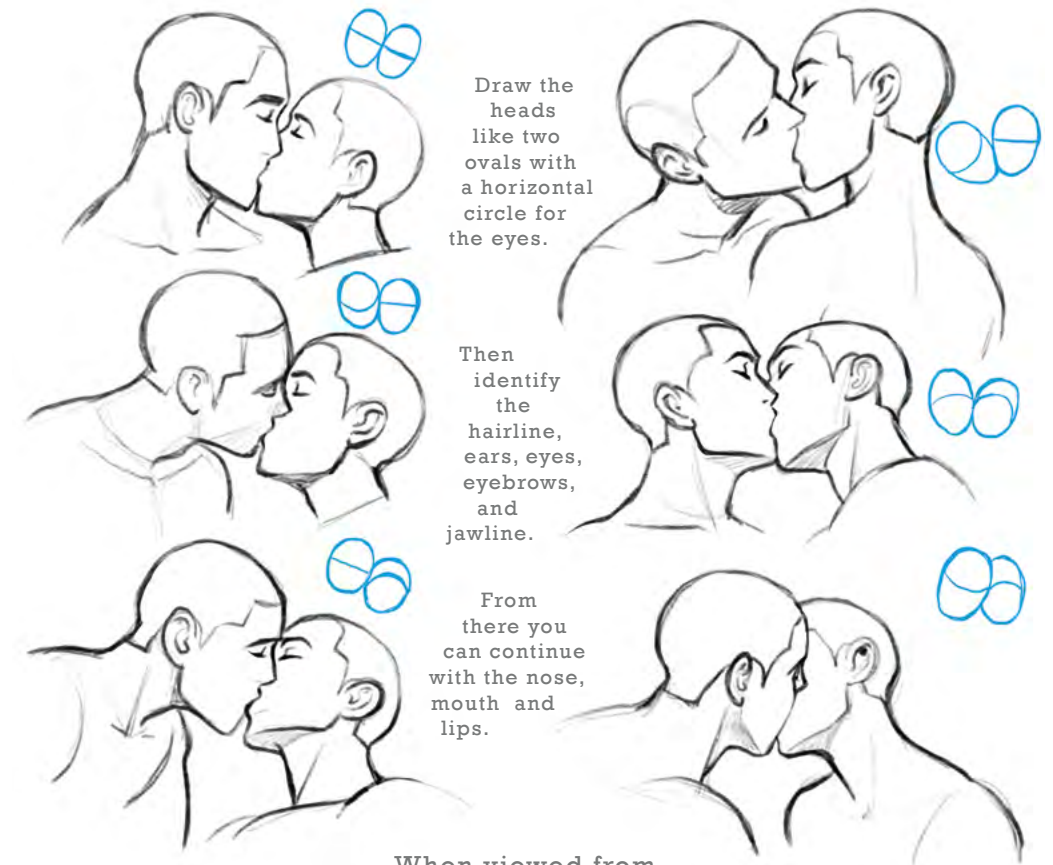
Now we know how to draw a proportionate head from different angles but what happens when two heads are very close, almost intersected, like when kissing?

The vertical axes of the two heads usually tilt in opposite directions. Features change as well: the lips purse in simple kisses or open wide in French kisses. Sometimes noses are crushed against the cheeks of the other person. The neck leans forward, or it moves back into the shoulders.

Let's see together how to draw these extremely difficult positions.

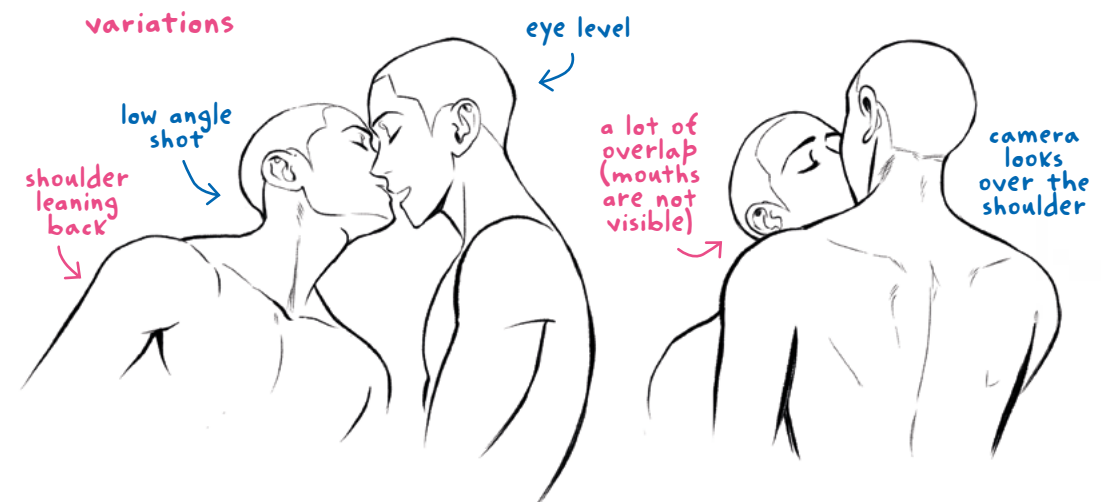
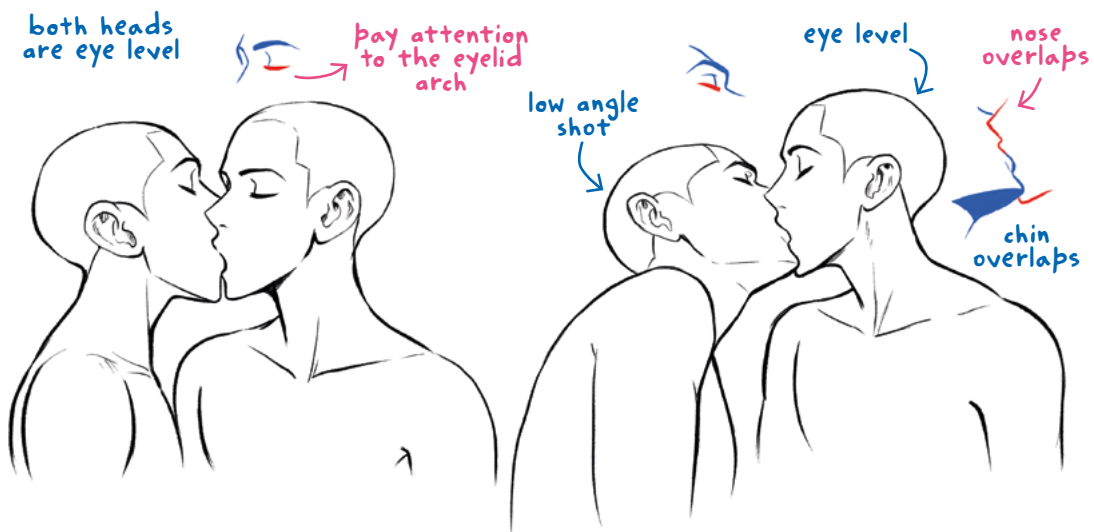


From a profile view, we will see the nose and upper lip of the character with the head closer to us.



From there you can continue with the nose, mouth and lips.

When viewed from behind, one character's will partially cover the other.

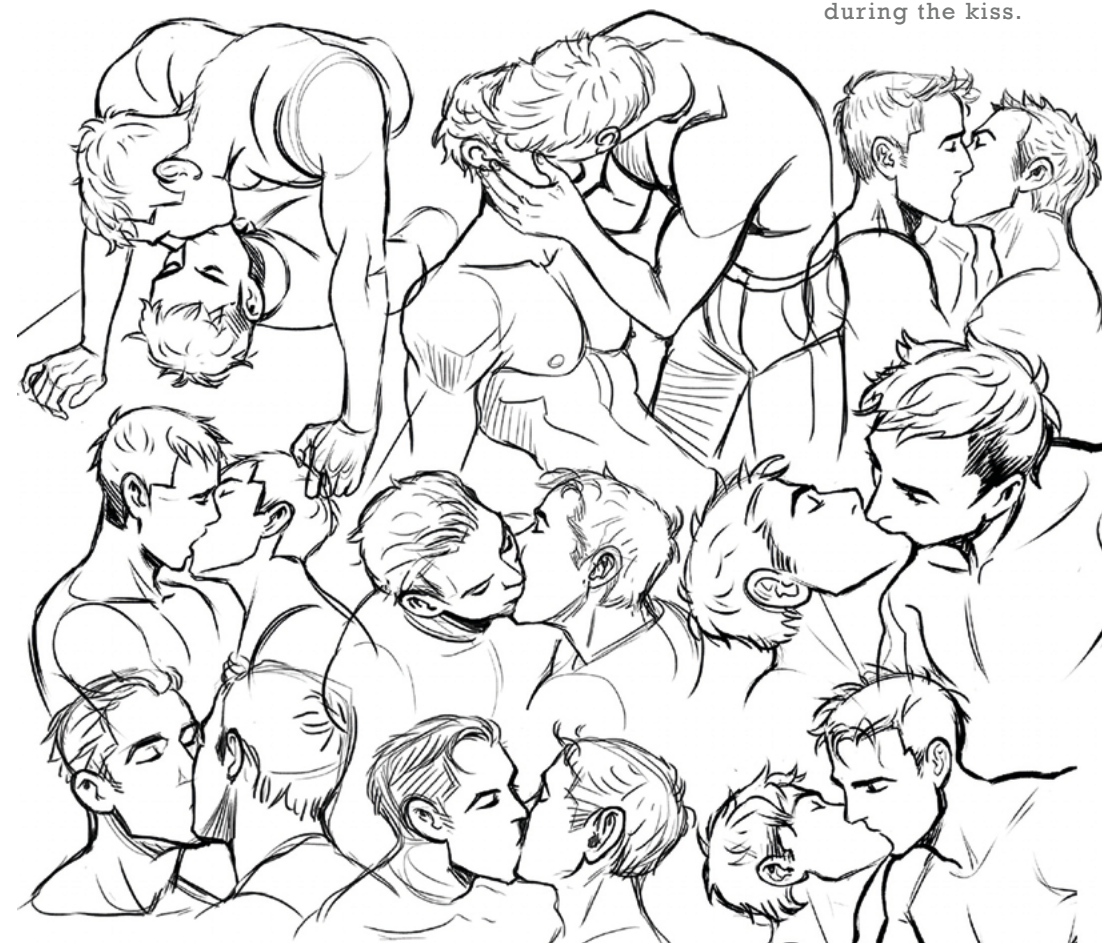




You can also experiment drawing kisses with open mouths and eyes, or with both faces covered.

To help you with the poses, try to sketch them from memory and use some references to fix them.

The hands and shoulders play an important role during the kiss.



Philematology, from the Greek 'philos' which means 'love', is the science that studies kissing, its meaning in different cultures and its functioning on a biological level. The kiss involves several facial muscles but mainly the skeletal muscle that surrounds the lips, the orbicularis oris. Simple kisses can involve a limited number

of muscles, complex kisses can involve over 30 facial muscles and over 100 postural muscles. The calories consumed during a kiss range from 5 to 26 per minute. During the kiss, the couple exchanges saliva, proteins, organic substances, fats and sodium chloride. Bacteria can also be exchanged, although 95% are not pathogenic to people

with functioning immune systems. During a kiss, the hypothalamus and adrenal glands are stimulated to produce hormones, including dopamine, endorphins, and serotonin. That's why during the kiss there is an increase in blood pressure and heart rate, which can also cause redness of the cheeks.

Despite these studies, we are still unable to understand the exact function of the kiss. For Charles Darwin, the kiss was a gesture of sociability, with the aim of being recognized and establishing relationships between human beings. However, in 10% of the cultures of the planet, the kiss is not included in customs and traditions.

In western society, the function of the kiss is to establish intimate and close contact with loved ones. Kissing in public is a generally accepted practice in Western societies, but it is not well seen in Asian countries. Furthermore, in certain societies, the kiss is not seen only as a loving gesture but can have other meanings. In

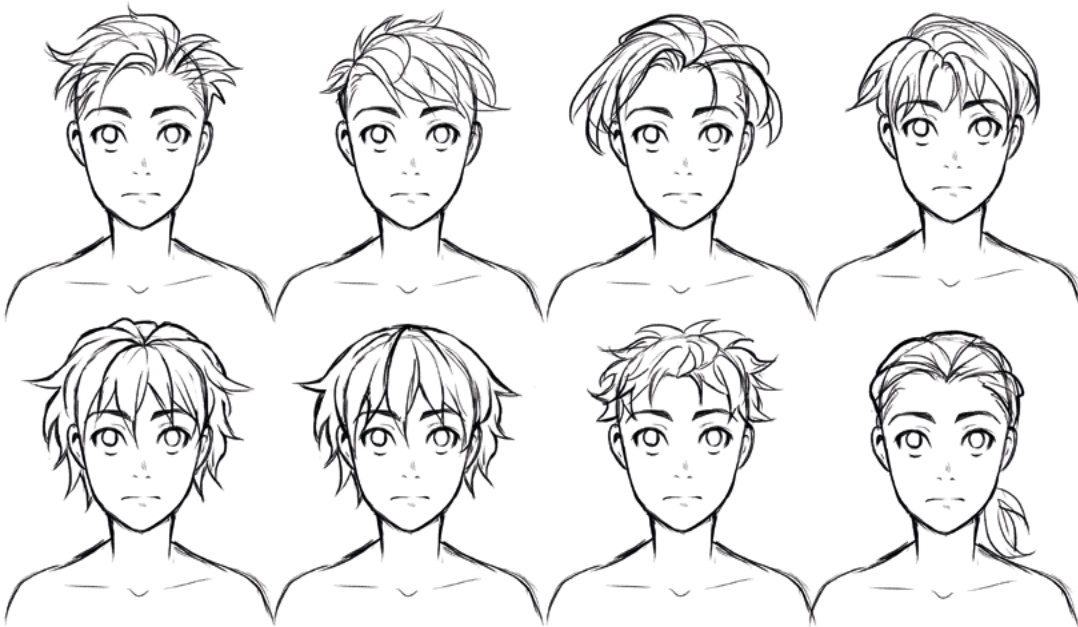
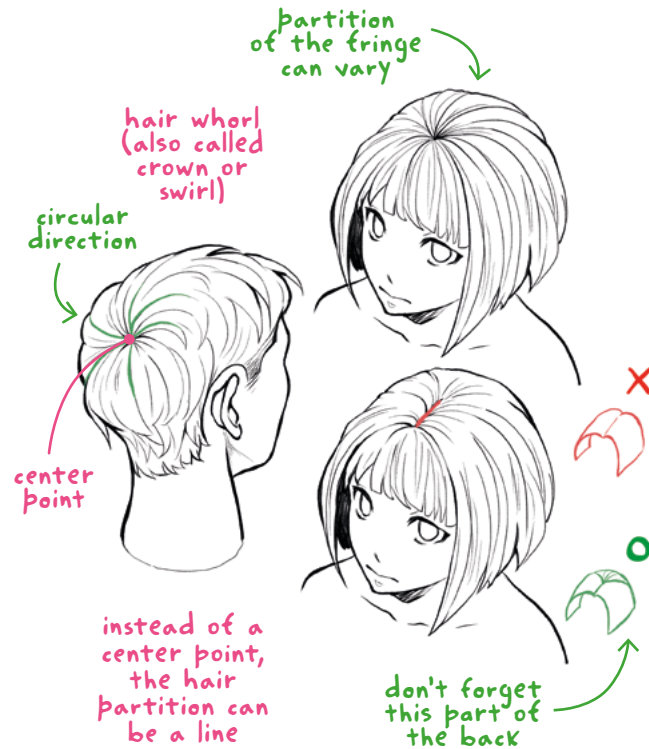
Europe there is the use of kissing on the cheeks between acquaintances and friends, sometimes involving only men and women, other times, as in France, also men and men. Sometimes there are two kisses on the cheeks; in Orthodox cultures there can also be three.



# HAIR

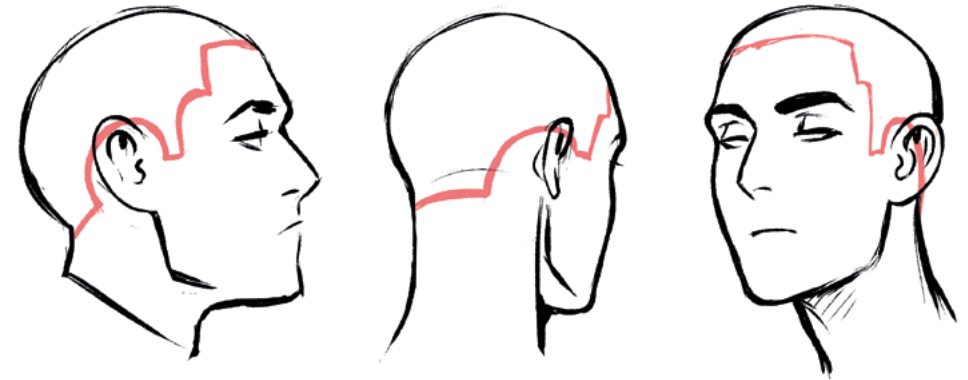
Hair is a characteristic part of the body that varies in color, thickness and section of the hair also according to the ethnicity and gender of the person and other factors.

The hair is mainly composed of a protein called keratin, its color, however, depends on the melanin present in the follicle. The follicles are inclined approximately 75 degrees on the scalp and, when they are long enough, their weight makes them fall on the head with a certain volume.



Don't draw individual hairs. Divide them into locks.

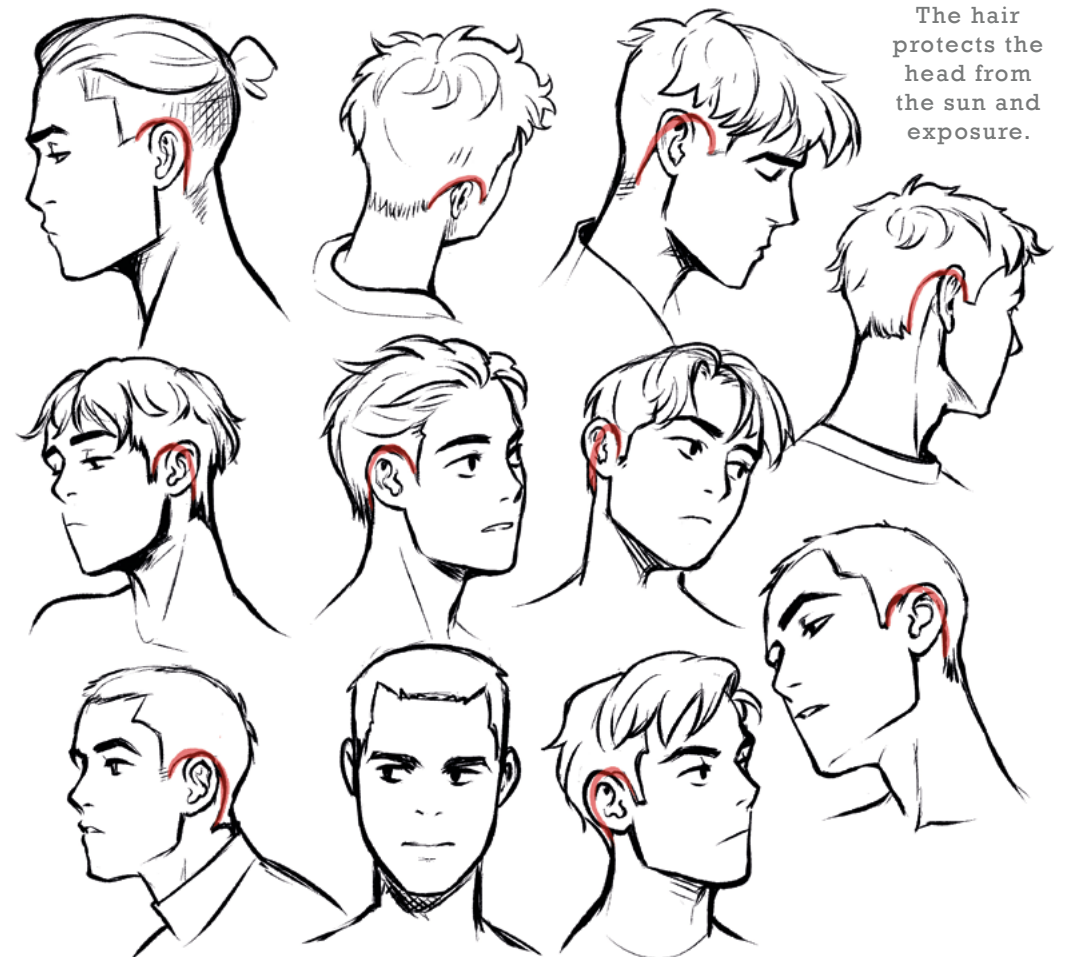
Start from the part to make the locks fall on the head.



The hairline changes based on genetic factors...

...it also changes according to gender...

...and it is circular around the ear.



The hair protects the head from the sun and exposure.

## FORESHORTENING

Foreshortening is a type of perspective that gives the illusion of depth applied to an object.

Although it may seem easy to apply, perspective is not just the application of geometric rules. It is a distortion, applied by the artist, to an object situated at a certain distance from the observer or seen from an unusual angle, which can be high, low or artificial as in the fish eye perspective.

In this distortion, the parts of the figure that are closer to the observer will appear unnaturally large and the most distant parts will appear very small.

The illusion of perspective created by foreshortening allows the observer to reconstruct the figure in their head and figure out its exact proportions.

If applied in the wrong way, foreshortening can seem artificial, so you need to know the rules to make it look as natural as possible.

*L.C.*

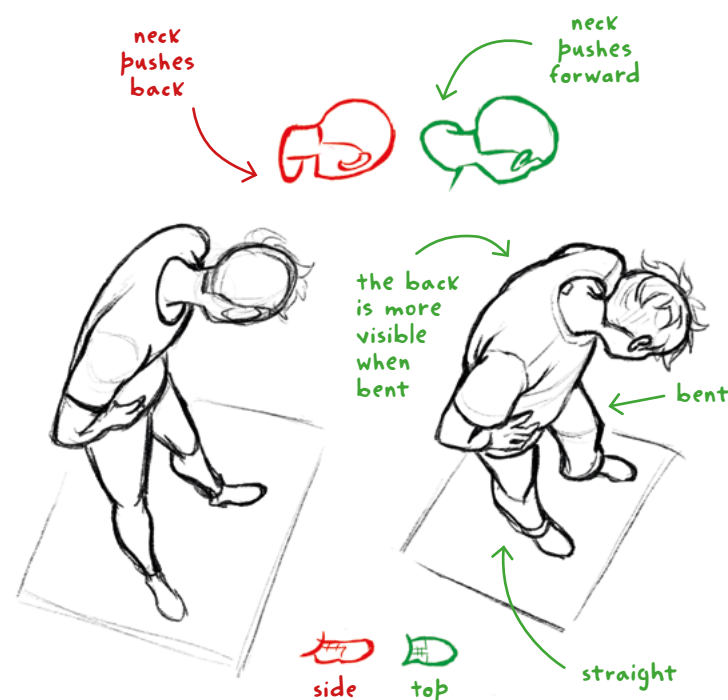
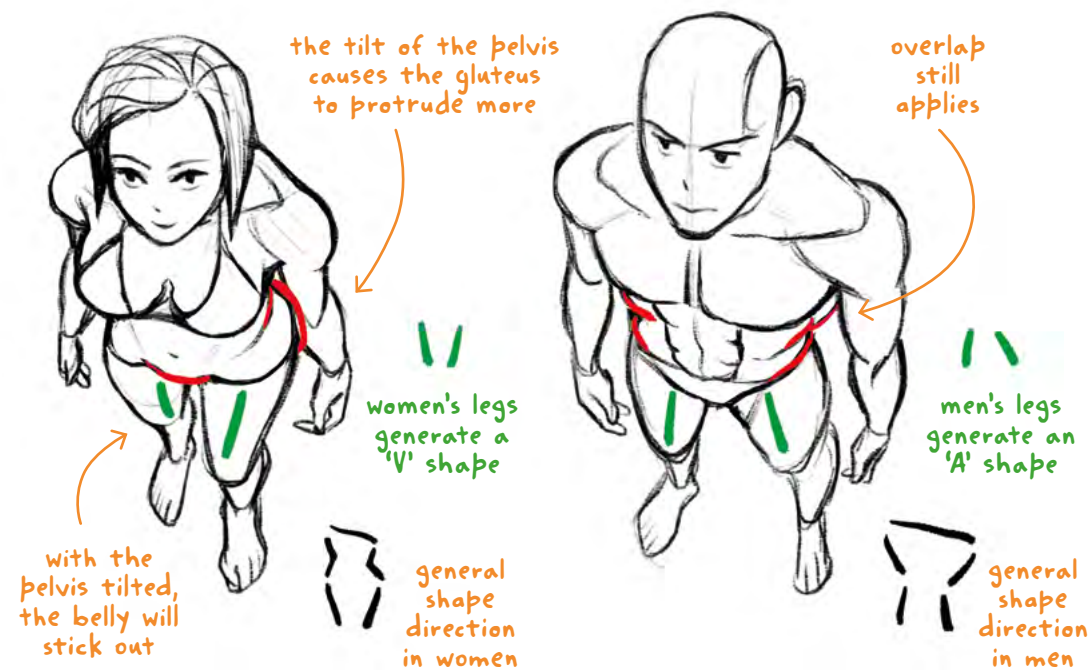
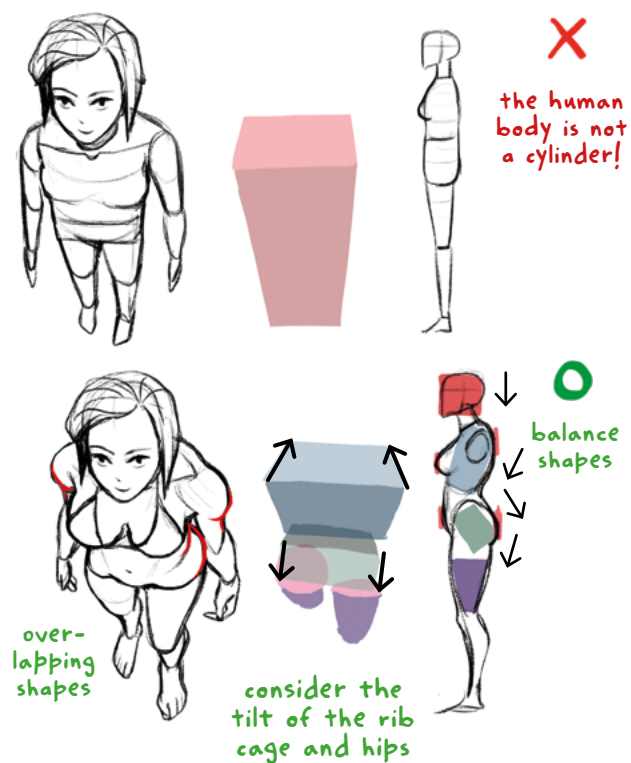


# FULL-BODY

In a foreshortening view of a human figure, the whole figure apparently shrinks, with consequent densification of the parts of the body, that look closer together.

From an high angle, the torso can be simplified in a parallelepiped inclined backwards and the pelvis in a parallelepiped inclined forward.

The legs are similar to cone trunks which in women are closer at the knees, while in men they are closer at the attachment of the femur.

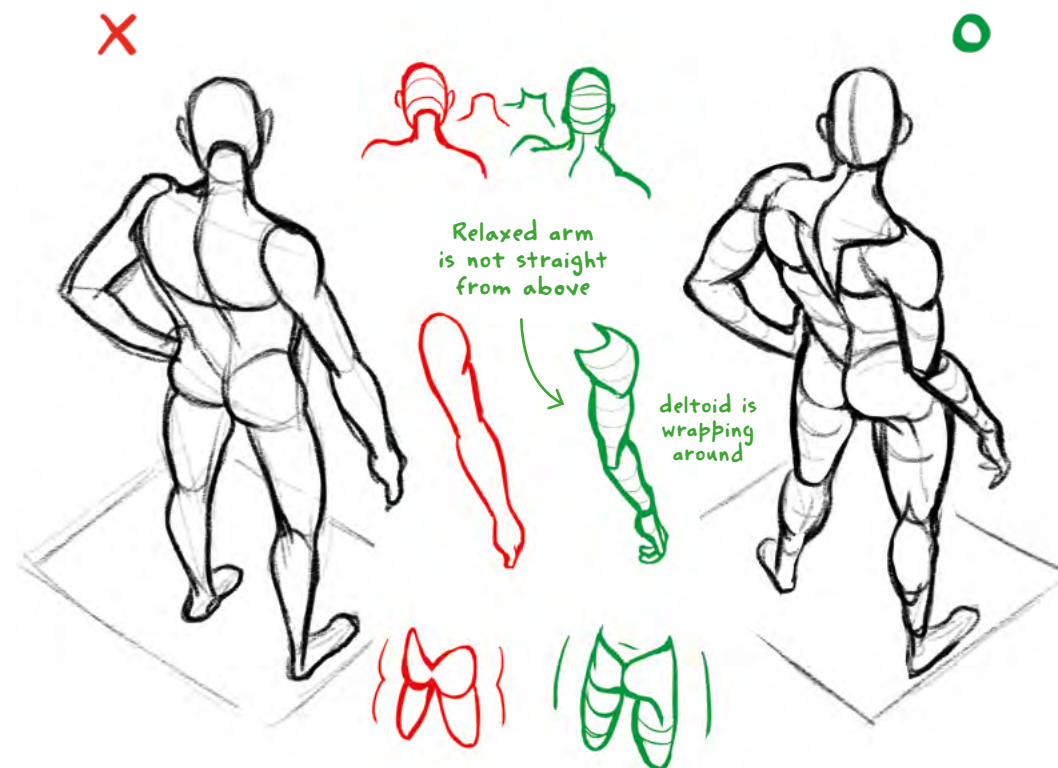


In bent figures seen from above it is important to consider the curvature of the back, with the shoulder blades protruding from the curve.

The shoulders will also be wider and the legs will appear smaller.

Also pay attention to where your figure rests to make it look natural and not unstable.

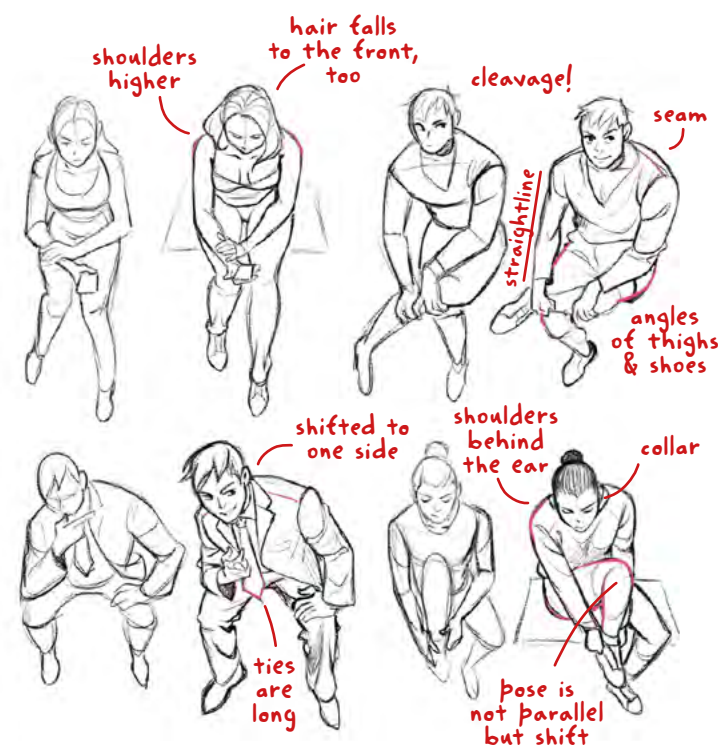
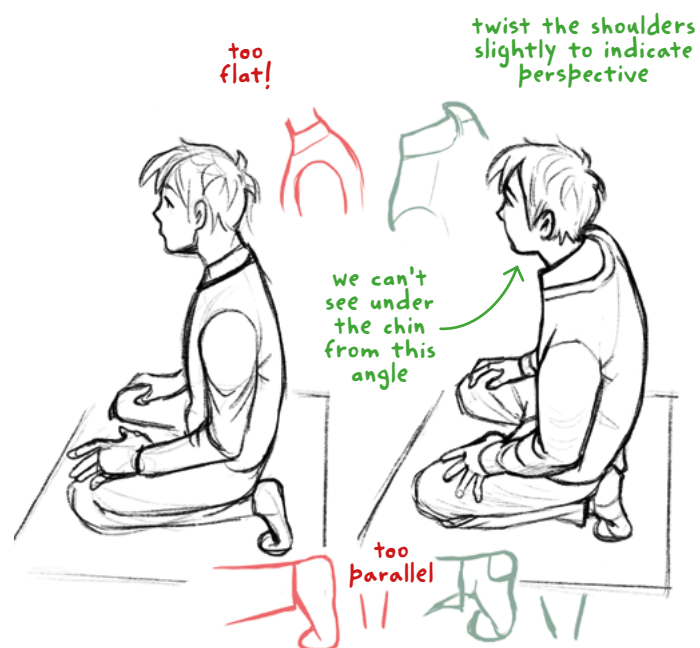
Place it on a rectangle in perspective seen from above, as if it were the pedestal of a statue, and use it as a base to build your full body figure.





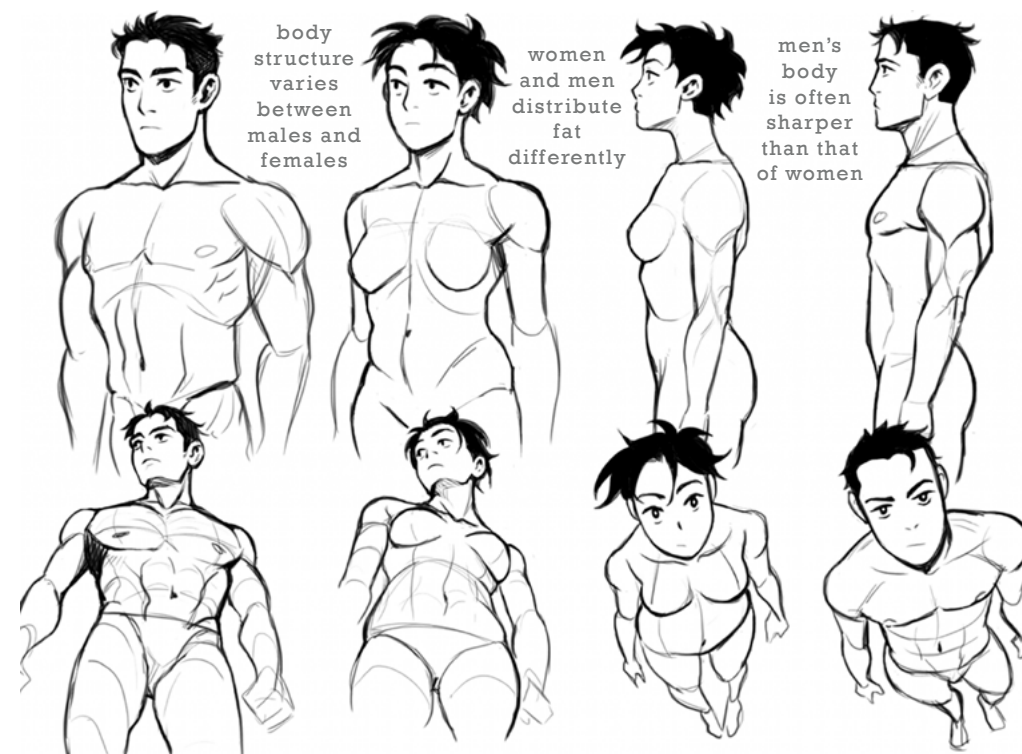
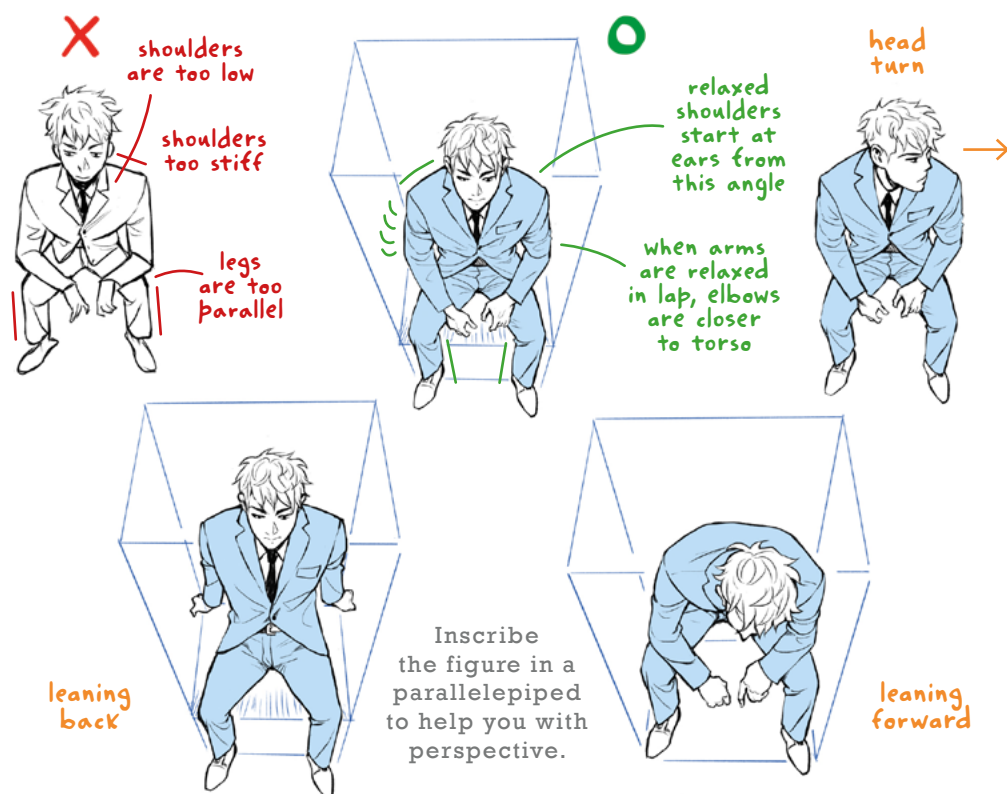
Foreshortening is very different in visual arts and in photography. While a camera will greatly distort a figure in perspective, the artist will have to mediate the optical effect to make the view seem more natural and similar to that of a real eye rather than that of a lens.

To obtain a less dramatic effect, just reduce the size of the object (or part of the object) that we see in the foreground. In this way, the parts of the object closest to the observer will form a harmonious whole with the rest of the figure.

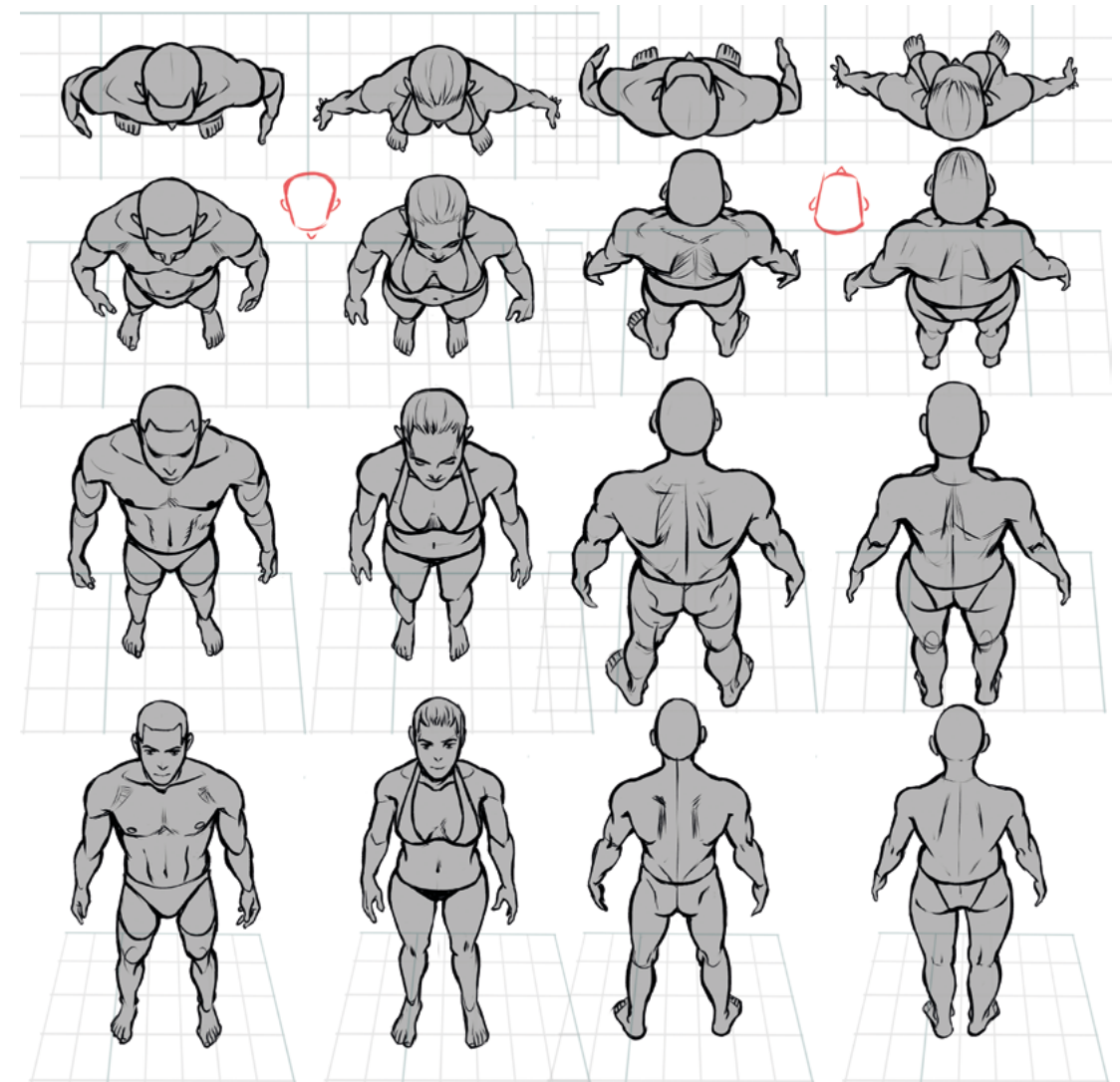
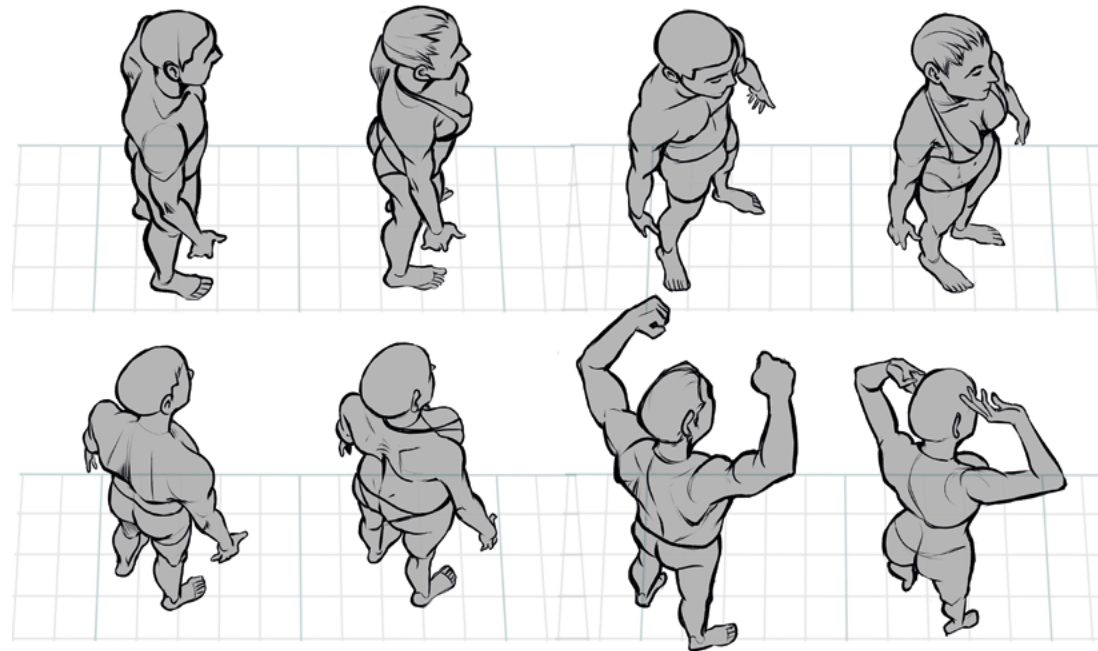
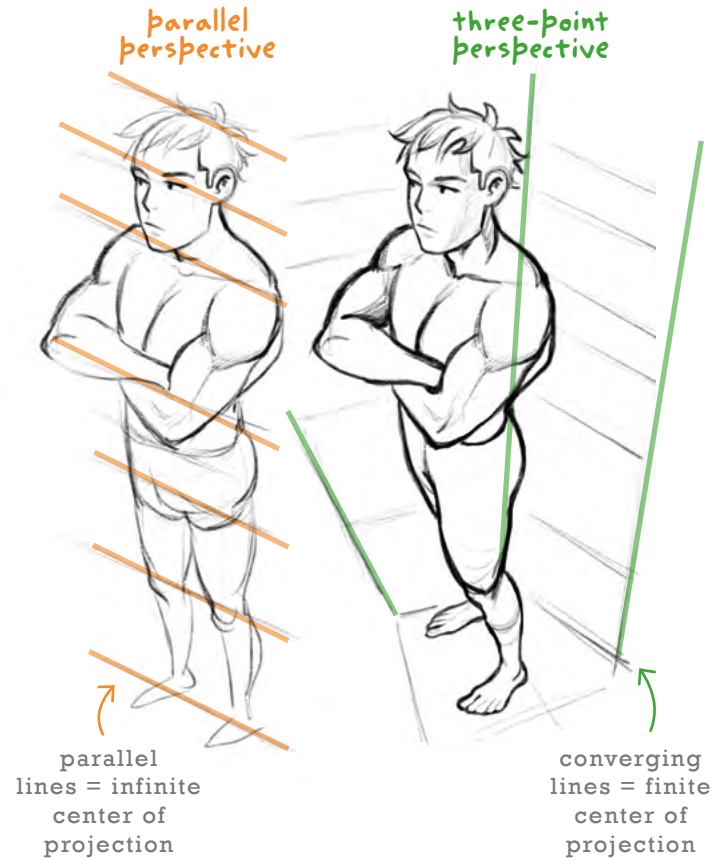


To emphasize its drama, you could enlarge the size of the objects in the foreground instead or reduce it for objects that are further away, for a more dynamic effect.

Foreshortening in the visual arts was applied for the first time in the early Renaissance by Paolo Uccello, Vincenzo Foppa and Andrea Mantegna. Starting from the Renaissance and up to the Rococo, this technique was widely used to give the illusion of depth in art and inside two-dimensional supports.



To represent solid figures on a plane, we resort to graphic representation techniques called **projections**, where the solid is projected onto a plane through projection lines generated by a **center of projection**, called P. If P is at infinite distance from the object, we will have parallel projection lines and consequently a **parallel projection** or **parallel perspective**. Orthogonal projections and axonometries are included in this category. These types of representations are widely used in technical drawing. However, if P is located



at a finite distance from the object, we will have divergent projection lines generated by the P, called **vanishing point**. These projections are called **conical or central projections**. The different types of perspective fall into this category that simulate the vision of the

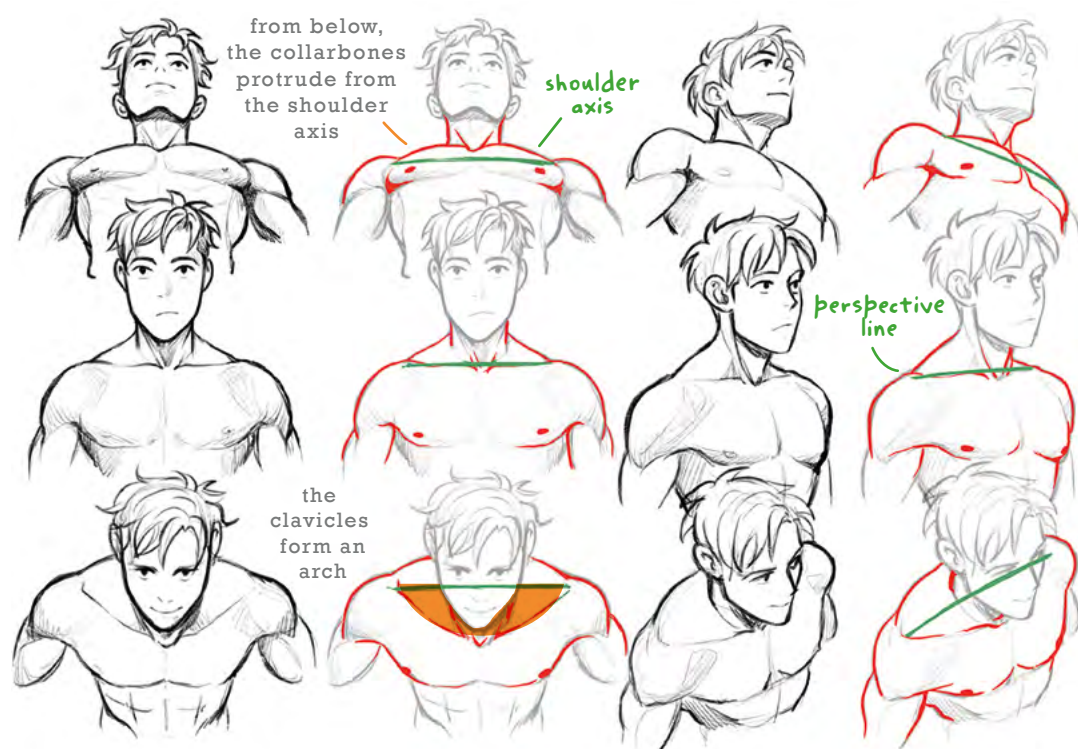
human eye. The P of the central perspective coincides with the vanishing point and is located on an ideal straightline that starts from the eye of the observer and fall perpendicularly on the pictorial plane. The linear perspective was developed in the

fifteenth century by Filippo Brunelleschi but his rules will be established only later by Leon Battista Alberti in his theoretical treatise *De Pictura* (1436) and by Piero della Francesca in his *De prospectiva pingendi* (1475).



## HEAD, NECK & SHOULDERS

The shoulder is the point of the human body where the arm connects to the torso and it includes three bones: the clavicle, the scapula and the humerus. The joint that connects them is among the most mobile of the whole human body, allowing the rotation of the arm in all directions. The shoulder joint is where the head of the humerus (convex) fits into the glenoid (concave) cavity of the scapula.



The shoulder, or shoulder girdle, is the joint that connects the trunk with the arm, allowing many movements thanks to its main muscles: the trapezius, the infraspinatus, the deltoid, the pectoralis major, the supraspinatus, the subscapularis, teres minor, and teres

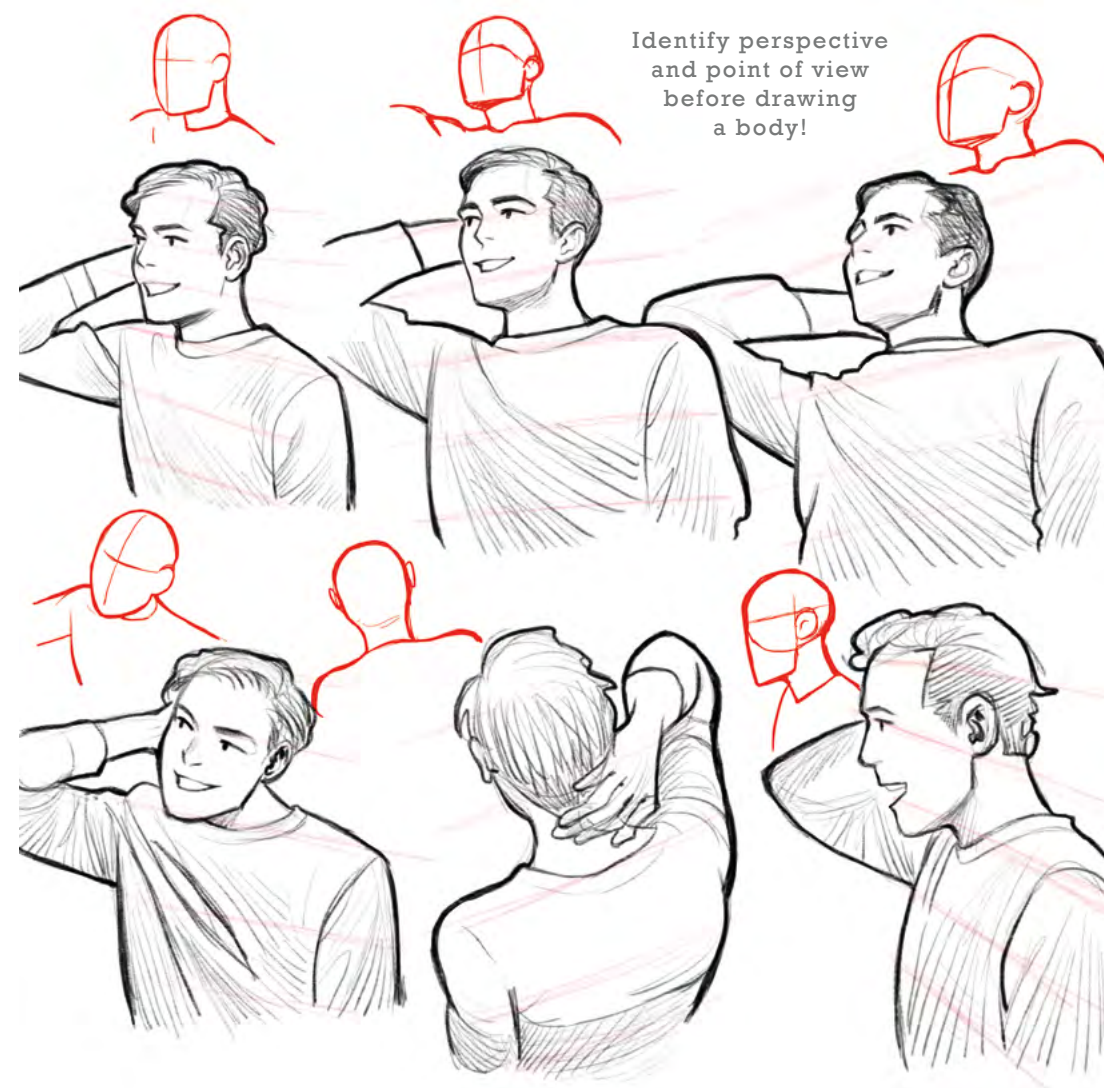
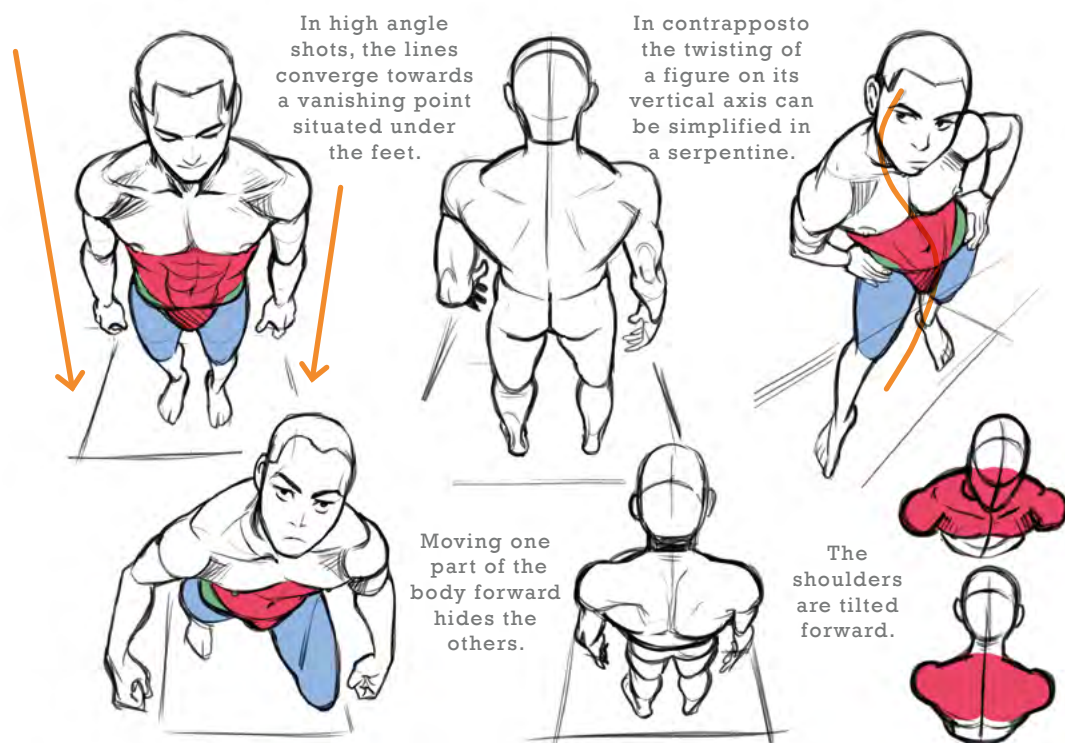
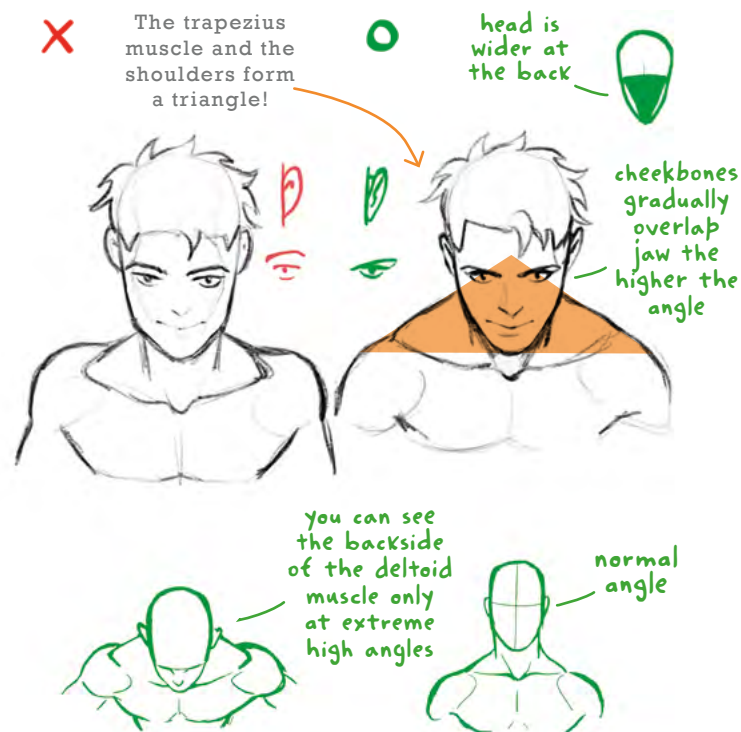
major. The tendons of the infraspinatus, supraspinatus, subscapularis and teres minor form the muscle-tendon complex called the rotator cuff, a real protection that wraps around the head of the humerus. In the shoulder there are five joints: the glenohumeral (better

known as the shoulder or shoulder joint), the acromioclavicular, the sternoclavicular, the scapulo-thoracic, the subdeltoid.

The largest muscle of the shoulder is the deltoid, which has the function of lifting the arm but also of moving the shoulders forward and backward. ►



► The trapezius is located between the back of the neck and the dorsal part of the thorax. It is part of the spinoappendicular muscles, the most superficial back muscles, and is divided into 3 parts which are called, from top to bottom, descending, transverse and ascending and have a different muscle fiber pattern. The upper fibers act in the elevation of the scapula or in its strengthening during the transport of weights, supporting the weight of the arm. The medium fibers develop almost horizontally from one



shoulder to the top, and are used to adduct the scapula towards the vertebral column, retracting it medially. The lower fibers allow you to move the scapula downwards, that is, depress it, and rotate it medially. The lower and upper fibers are both activated

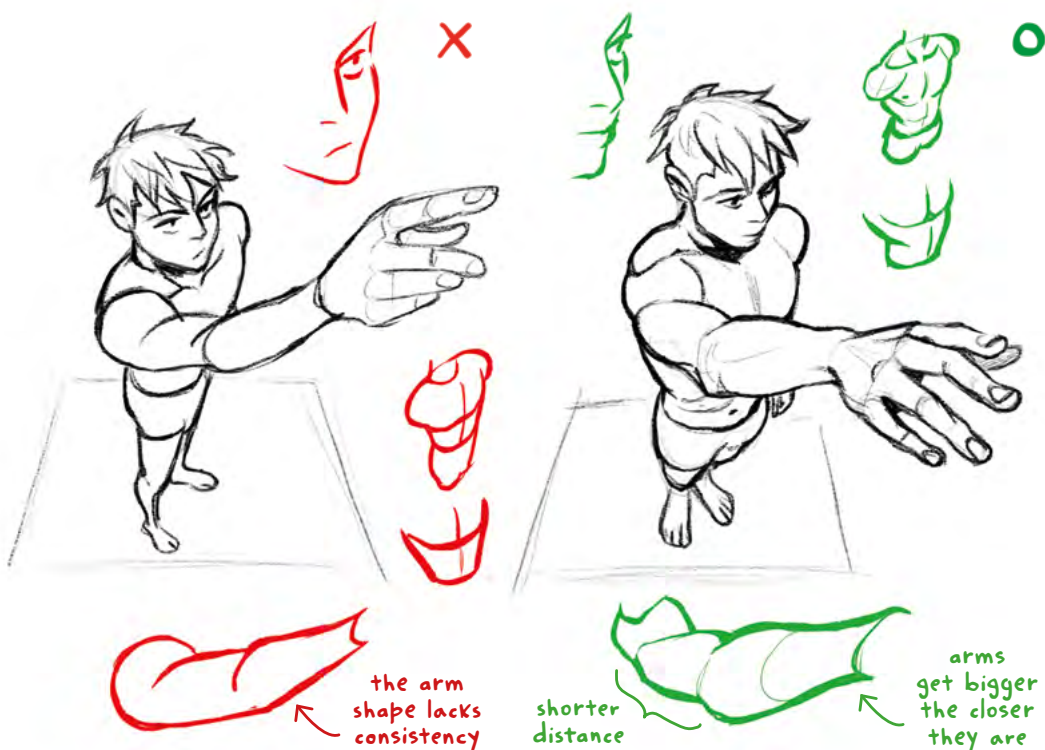
during the rotation of the scapula and all the fibers of this muscle together help to stabilize it. The trapezius extends, rotates and tilts the head, both on the horizontal axis and on the side. When we lift our arms and we fold them, moving the hand behind the head, both the descending

trapezius muscle and the deltoid contract, gaining mass. When we abduct the humerus (we raise the arms assuming the typical T shape), the deltoid is the muscle most at work up to 90°. From 90° upwards, it is the trapezius and the serratus anterior muscles that are doing the work.

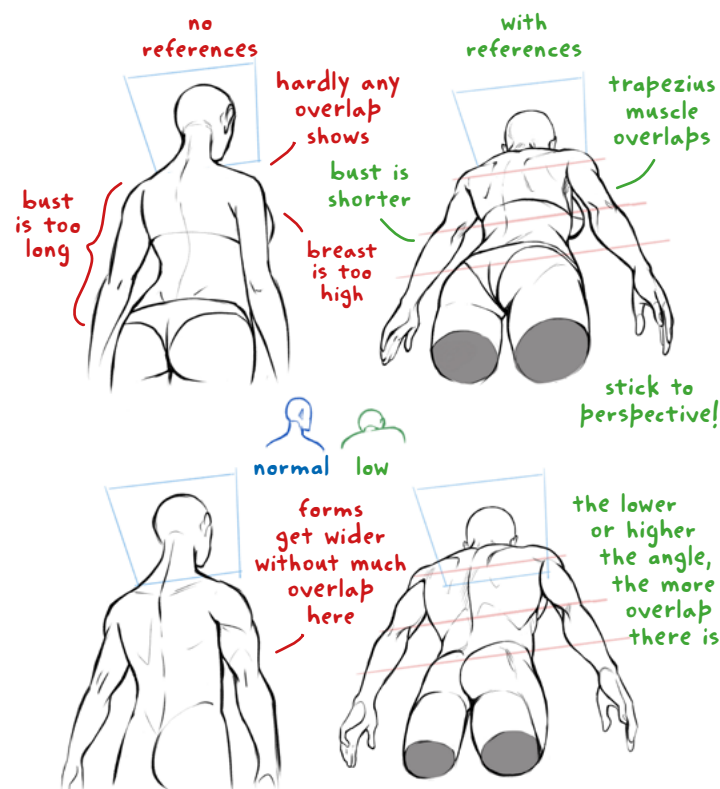


# ARMS & BACK

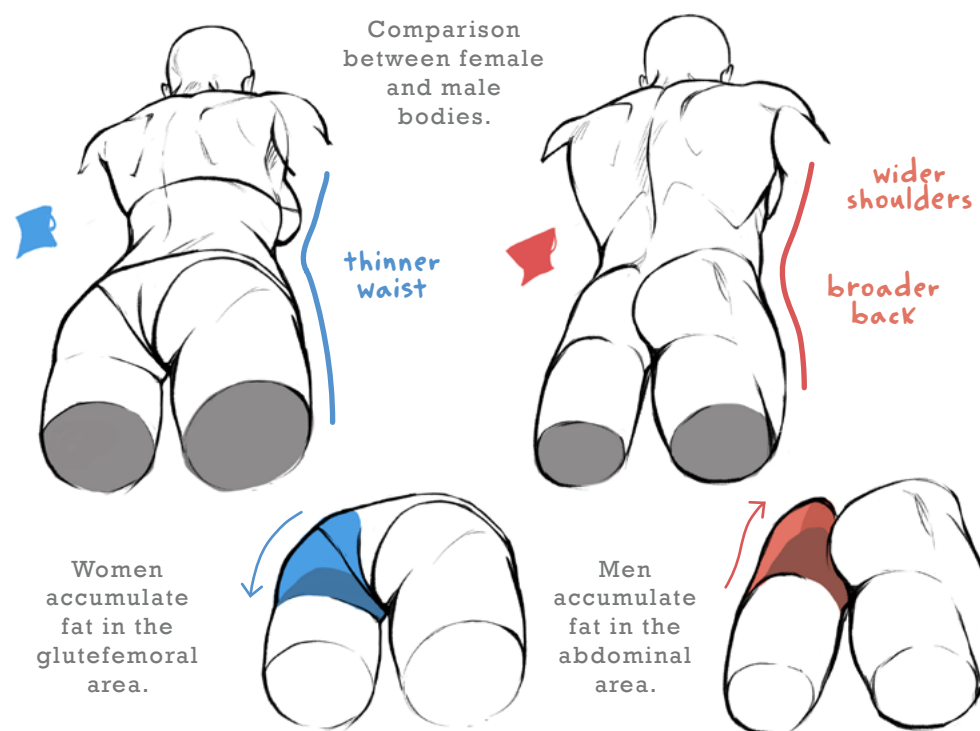
The arm (humerus) and forearm (ulna and radius) are connected to each other via the elbow joint. When we flex, i.e. bend, the arms, the elbow will protrude outwards at the olecranon, an extension of the ulna which prevents the elbow from being inwards. When we extend the forearm, the elbow will not protrude from it because the olecranon fits into a pyramidal depression of the end of the humerus, called the olecranon fossa.



## FORESHORTENING



The back is the rear part of the trunk and it can be divided into two regions: the thoracic area, which is the upper part and is connected to the upper limbs and thoracic organs, and the lumbar area, which is the lower part and is connected to the lumbar spine and abdominal organs. The muscles of the back determine the posture of the body and control the movements of rotation, flexion and extension of the trunk. Furthermore, they protect the organs of the chest and abdomen, forming part of the walls that isolate them from the outside.



## CLOTHES, FOLDS & SHOES

Clothing constitutes the apparel and the accessories worn by a person, that define their external appearance and which can have a social or cultural meaning.

There are several hypotheses on the birth of clothing and experts situate it in prehistory but the precise moment seems to coincide with the migrations of Homo Sapiens from Africa to the north, which occurred between 50000 and 100000 years ago.

The use of clothing is a custom born both to protect the body and to perform a symbolic and psychological function, such as wearing the skins of killed animals to be accepted within a social group or to communicate one's social status.

We could not retrace the whole history of costume in these few pages but Miyuli will share with us some ways to draw clothes.

Let's see them together!



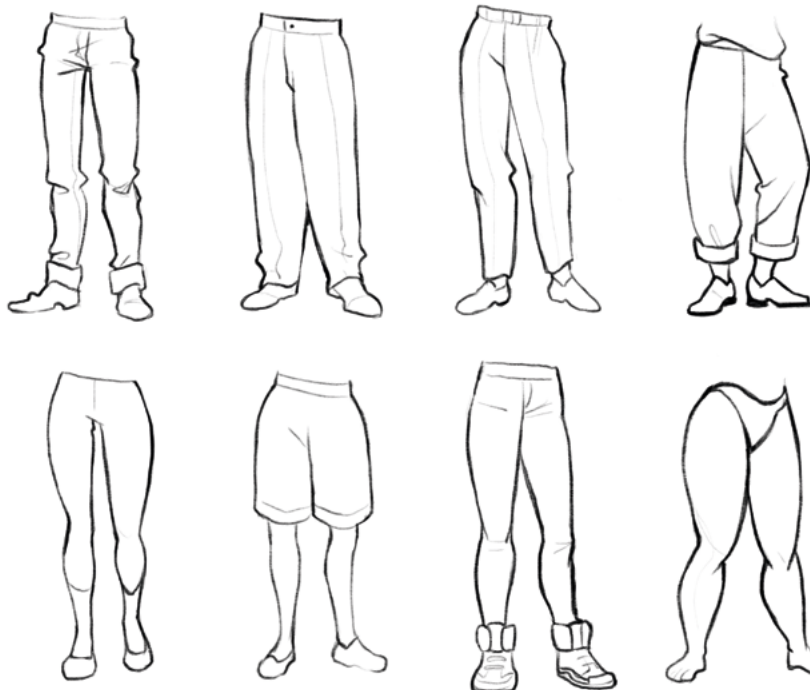
L.C.



# CLOTHES

Clothing can either perform a practical function, as it protects from the sun, from the cold and from the wind, and an aesthetic or a symbolic function, as in formal or religious dresses. The latter two are deeply linked to the location and culture of the different human communities. Clothing is also a product of the textile industry and, as such, is linked to technological development and to the materials used, to the trend of fashion and to consumption.

The use of trousers has been documented in figurative arts since the Upper Paleolithic.



gambeson or aketon is a quilted and padded armour

It is a jacket with padded layers that varies in thickness and weight, made of linen, cotton or wool.

It is often combined with mail and plate and it can be used as a winter coat or as an armour.

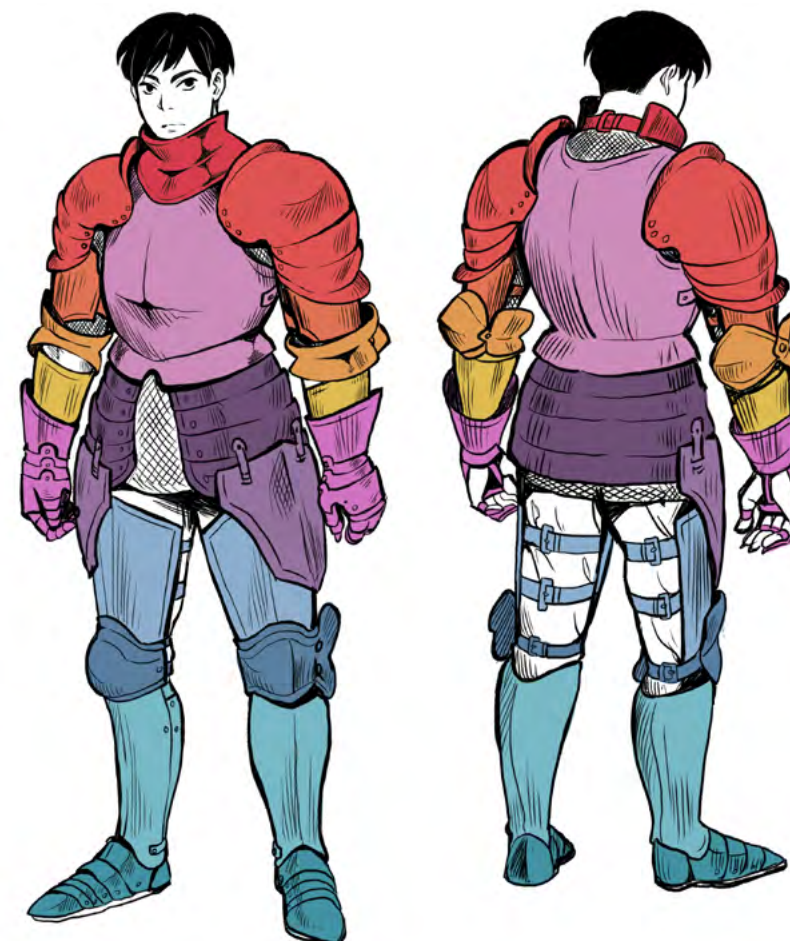
**PROS:** Protects against cuts, piercing and blunt weapons; a very thick gambeson could even protect against arrows.

**CONS:** It is weak against very sharp swords



## CLOTHES, FOLDS & SHOES

- bevor (chin defense)
- pauldron
- upper cannon
- couter
- lower cannon
- gauntlet
- breast & back plate
- fault
- tasset
- cuisse
- poleyn
- greave
- sabaton



From the first millennium BC, the use of animal skins as clothing was superseded by the use of spun fabrics, while the invention of the dyeing of fabrics was attributed to the Phoenicians, creators of the highly prized purple. Since the first millennium AD, the trade of fabrics between East and West

experienced rapid growth due in part to the increased demand for fine fabrics by European nobility. Starting in the Middle Ages and the Renaissance, quality of clothes increased for the less-affluent classes after the invention of fundamental tools such as scissors and steel needles that made clothing easier

to produce. In the following centuries, textile production remained strongly linked to economic and technological growth; this was helped by inventions like the loom by Joseph Marie Jacquard in 1790 and the sewing machine by John J. Greenough in 1842.

# FOLDS

Each garment affected by the force of gravity will generate folds, which will vary according to the fabric it is made of and its weight, how it has been sewn, how much it adheres to the body and the volume of the body it covers.

To draw the folds, it is necessary to think of them in spatial and in physics-related terms.

In this section we will see relatively light fabrics such as cotton or thick like wool, and the folds they create when falling on the body.

tight



large



tight



large

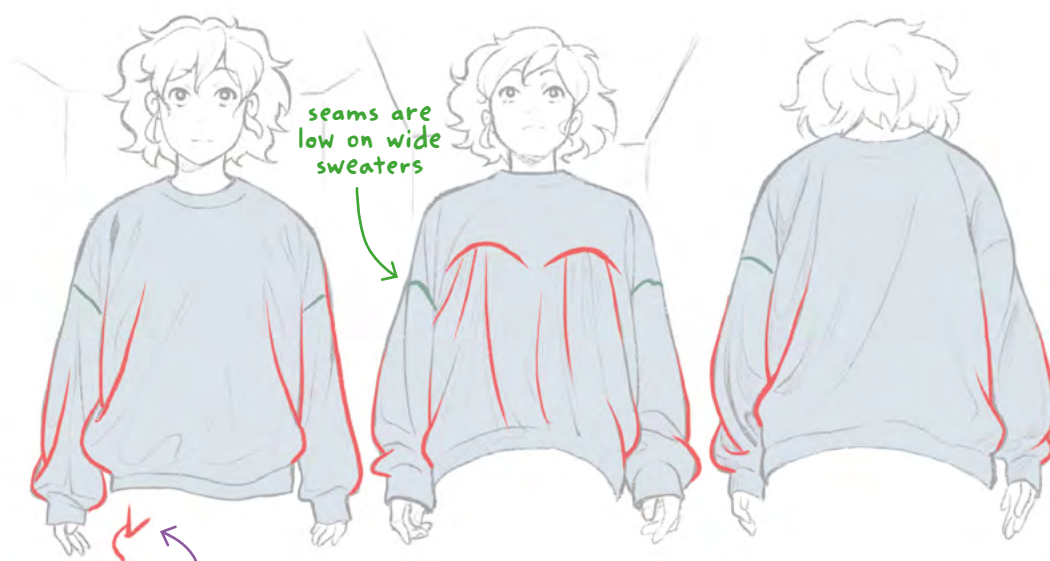


Before designing clothes, it is always necessary to start from the human figure below them.

The folds of the clothes, in fact, are strongly influenced by the physicality of the body that is below them, by the material of which they are made and by the way they are sewn. The fabric can be folded if it is compressed or stretched if the body is under tension.

Furthermore, if the fabric is elastic and tight, the garment will adhere more closely to the body, following its shape.

The thickness of the fabric also affects the folds: in thick fabrics the folds ▶



there are a lot of drop folds in wider clothes

breasts create more folds under them

wide sweaters curl at the sleeves



really wide sweaters might have droopy sleeves

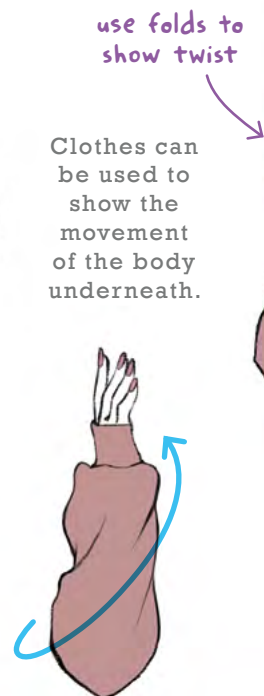
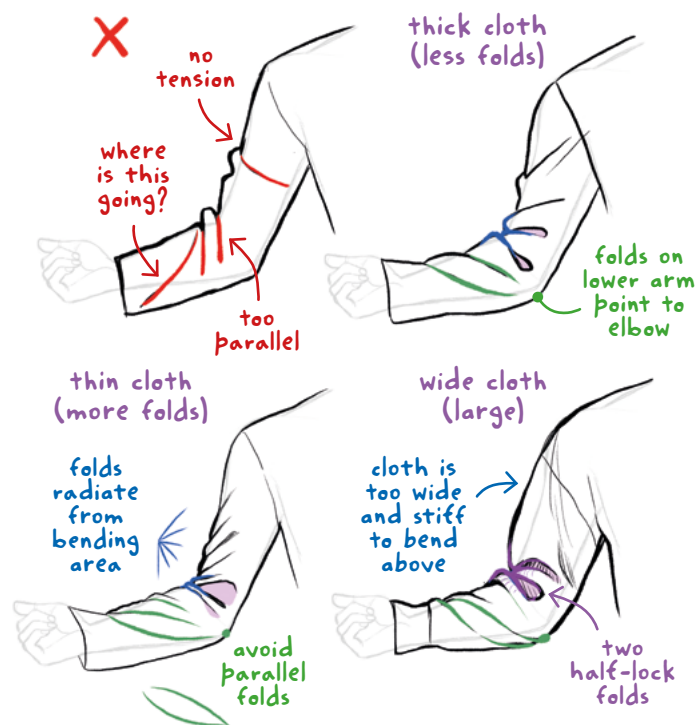
gravity acts on how the folds appear

the folds converge at the stretching point

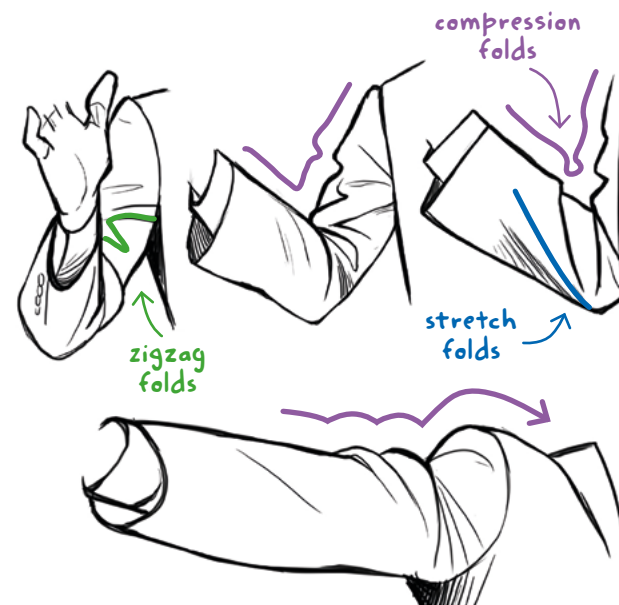


► will take on the typical angular shape; in thin fabrics the creases will fall softly as in a liquid. Also, wide clothes will tend to fold back on itself, like an accordion, and they will generate more visible creases also due to the force of gravity acting on them.

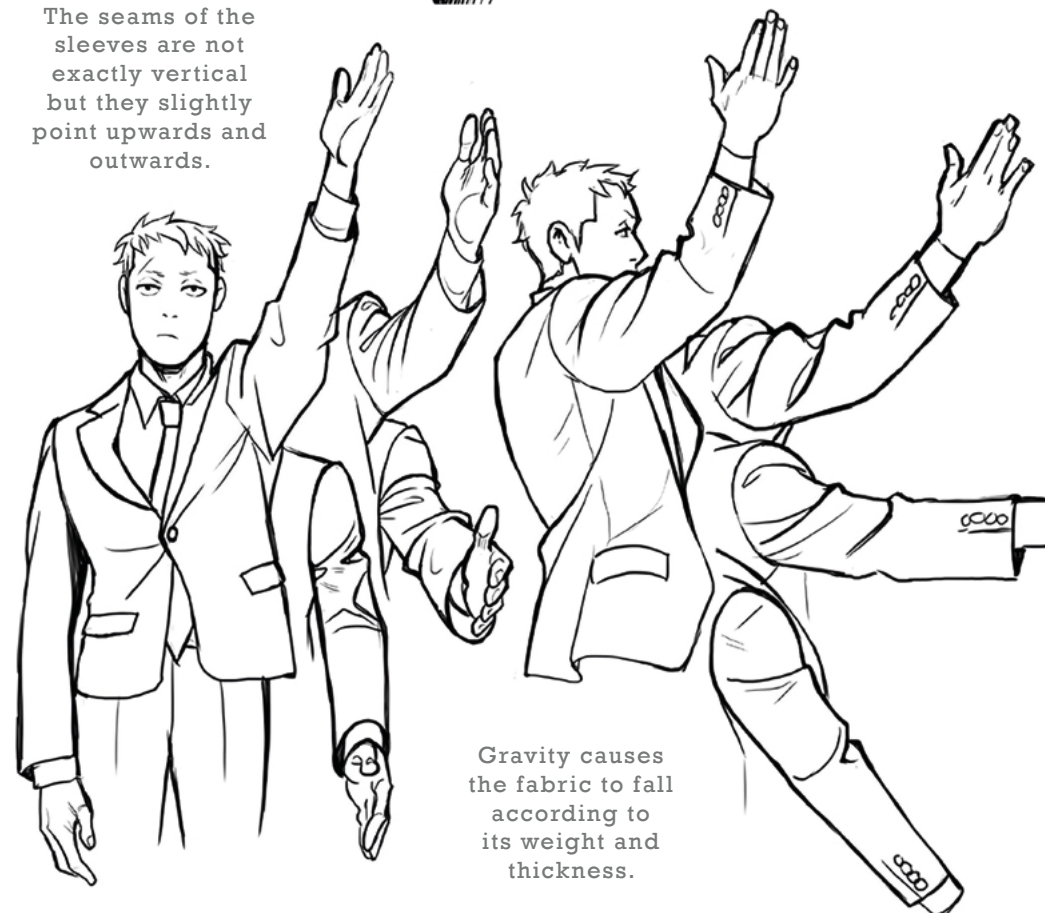
In clothes, the folds are concentrated in the part of the fabric corresponding to the joints, creating *compression folds*. If we extend our arms, some linear folds will form where the garment extends: these are called *stretch folds*. There are different types of folds that we can find in



Clothes can be used to show the movement of the body underneath.



The seams of the sleeves are not exactly vertical but they slightly point upwards and outwards.



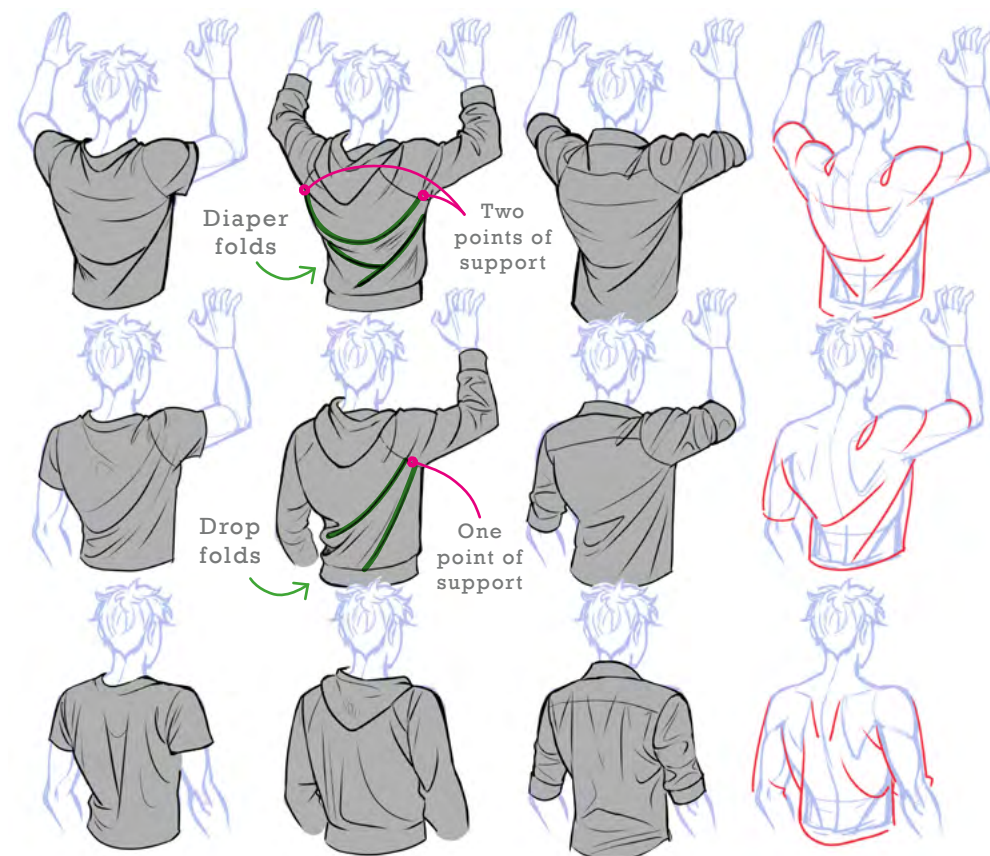
fabrics: 1) Pipe folds, as in gathered skirts, where the folds are vertical and open downwards in semi-cylindrical or semi-conical shapes; 2) Zigzag folds, as in the sleeves of jackets or trousers, are folds that are formed in pieces of fabric sewn into a tube; 3) Spiral folds, a variant of zigzag folds, which occur when the fabric is soft and tends to roll up on itself around a tubular shape such as the sleeves of a sweatshirt; ►

► 4) Half-lock folds, which occur when a tubular fabric suddenly changes direction, creating depressions in the fabric;

5) Diaper folds, which occur when a drapery is hung at two points that support it while the part in the center falls on itself;

6) Drop folds, a variation of the diaper folds where the fabric hangs from a single support point and falls downwards with a conical shape, such as trousers from the knee or a hanging cloth; and

7) Inert folds, are the folds that are generated on a firm surface, such as clothes left on a chair or on a surface.



The history of trousers is closely linked to the domestication of the horse and they have been widely used in Central Asia.



The oldest trousers date back to around 1300 - 1000 BC and were found in Xinjiang, China.





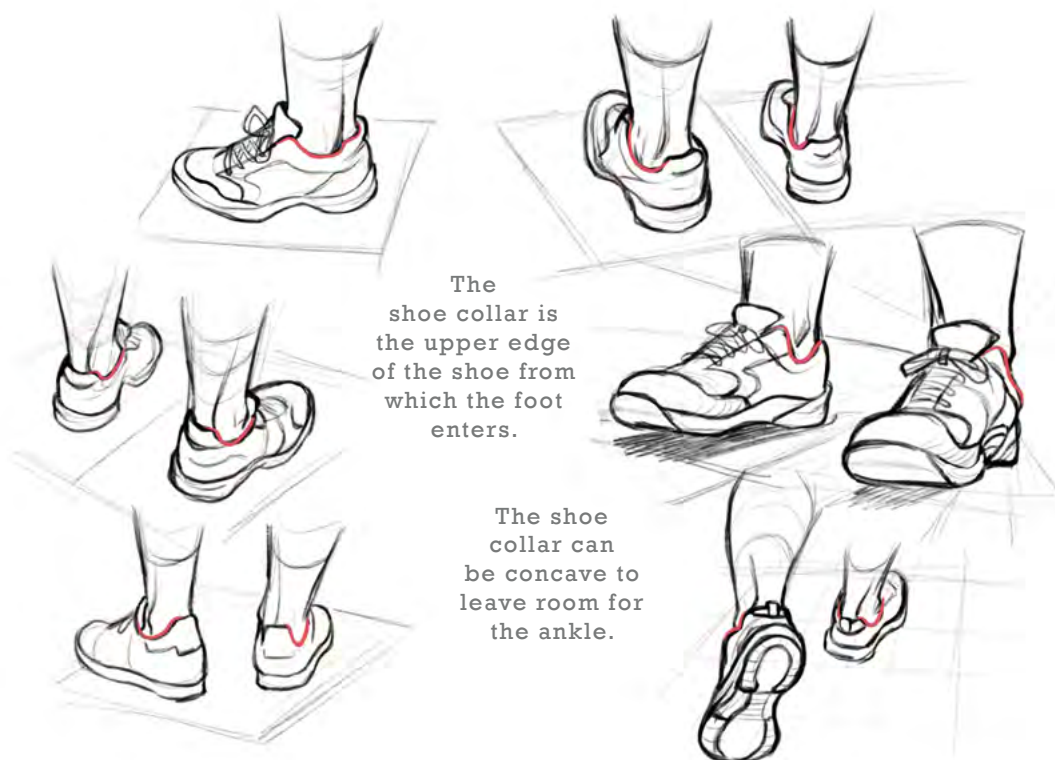
# SHOES

The shoe is a footwear that protects the foot and facilitates walking on the ground but can also be a design and fashion object. The first shoes that we know of are bark sandals dating back to about 7300 BC from North America. Shoes may have existed before then, but due to their perishable materials, we haven't discovered any. The oldest leather shoes were found in Armenia and probably date back to 3500 BC.

Originally, the appearance of the shoes was closely related to their function.

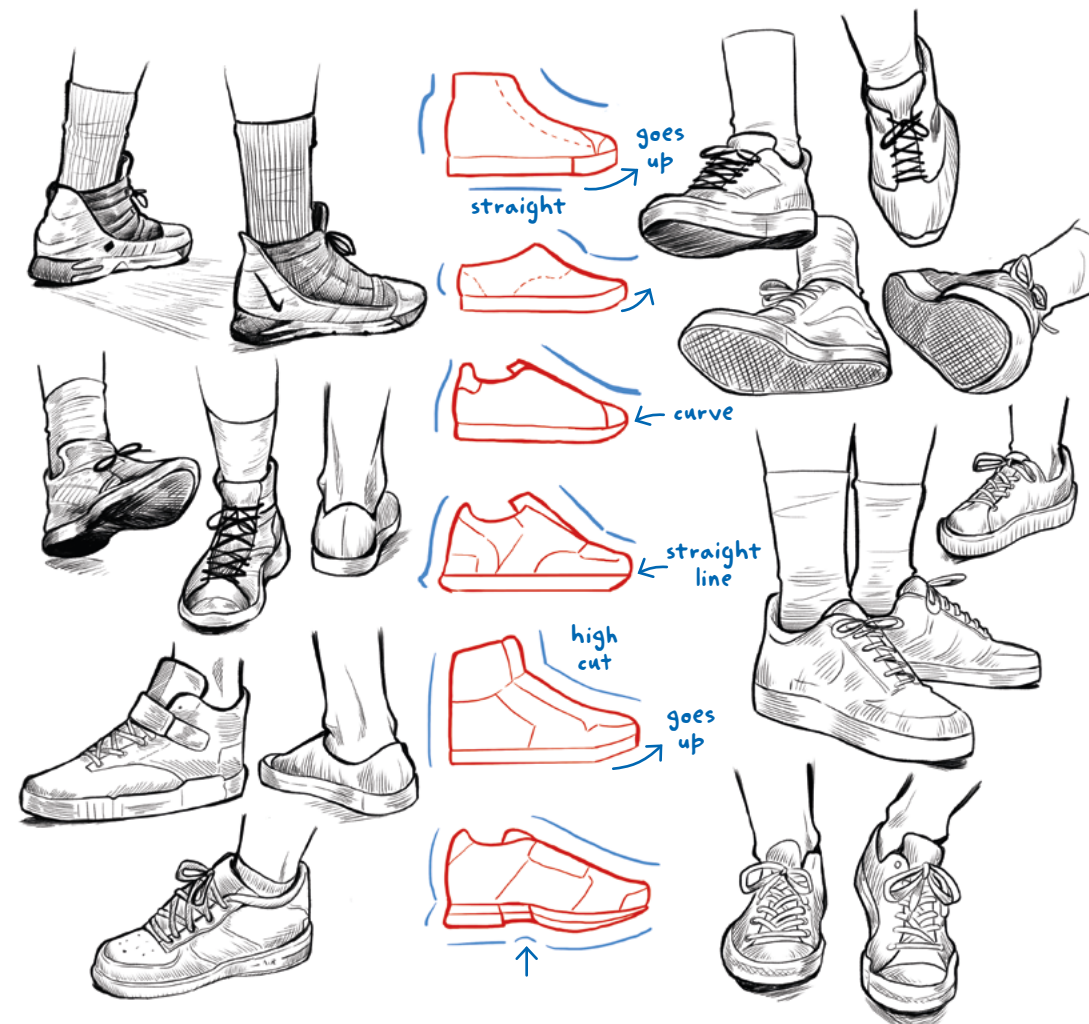


To draw the shoes you can start identifying the shape of the sole and put it in perspective.



The shoe collar is the upper edge of the shoe from which the foot enters.

The shoe collar can be concave to leave room for the ankle.



Shoes are formed by the sole, the part in contact with the ground which can consist of a single material and a single layer or have multiple layers and materials. In this case, it may have an insole, which is the inner bottom of the shoe, an outsole, which is the layer in contact with the ground, and a midsole, a layer between outsole and insole, often

at the heel of the foot to absorb shocks. The heel is the back and bottom of the shoe that supports the heel of the foot. Today, in western countries, there are high-heeled shoes used widely by women. The upper is the upper part of the shoe that holds the sole in position and can be decorated or have buttons, laces or buckles. The strip that connects

the upper with the sole is called the welt.

The toe cap is the part of the front shoe that protects the toes.

The upper part of the shoe, the one where we insert the foot, is called topline, shoe collar or cuff.

## BONUS MATERIAL

We have therefore reached the end of this creative journey.

This last part of the book is dedicated to insights that it was not possible to include in the previous chapters.

Here we have collected some tips on how to deal with color, a fundamental tool of visual grammar and a fundamental element of artistic expression.

There are many ways to analyze color, from physical to chemical, to get to the psychological-perceptive one that will be our topic of discussion.

Finally, Miyuli will give you some ideas on how to draw cats, our beloved domestic felines.

I hope this last chapter will inspire you to create your own works of art!

*L.C.*

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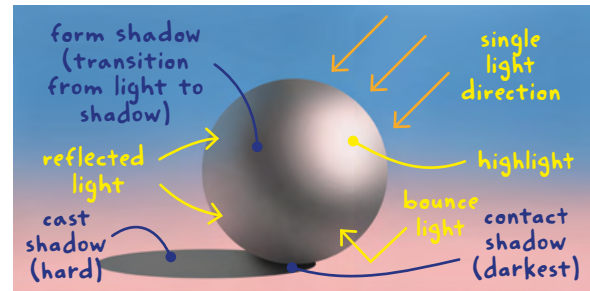


# COLOURING

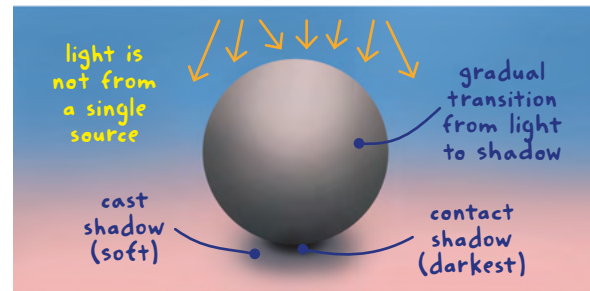
The perception of color changes according to several factors: 1) the local color, which is the object's own color; 2) the tonal color, that is how the color varies according to the lights and shadows on the object; and 3) the color of the environment, the way in which the colors of the surfaces surrounding the object are reflected on the object itself.

The perception of colors also varies according to the matter and size of the observed object and the proximity to other colored elements.

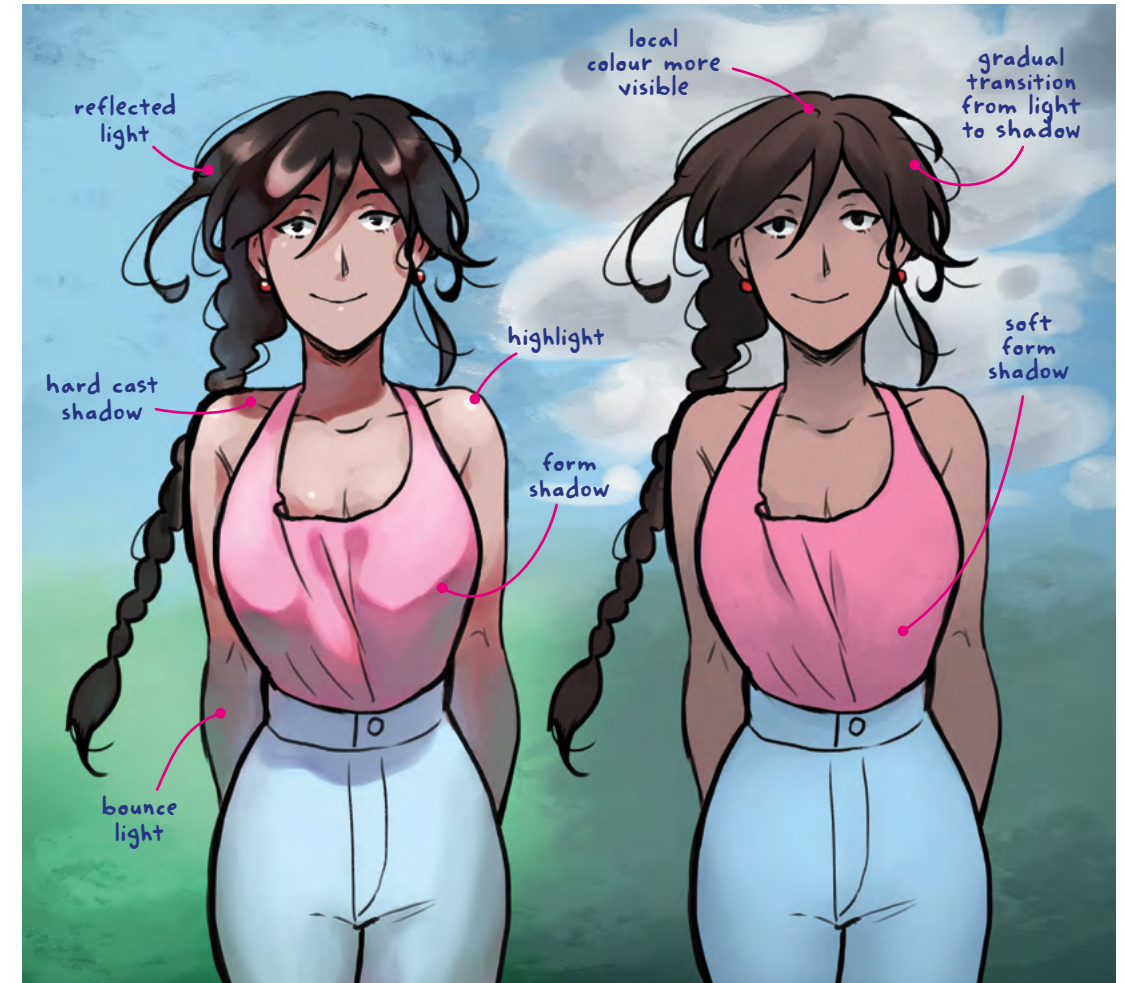
## DIRECT LIGHT (SPOTLIGHT)



## OVERCAST LIGHT (DIFFUSED LIGHT)



## DIRECT LIGHT



## DIFFUSED LIGHT

### high key with dark accent



positive, hopeful

### mid range



calm

### high contrast



drama, tension, intense moments

### low key with light accent



mysterious, dangerous, suspense

### full range



shows everything, informative

The most important role of colour and light is to evoke emotions.

First, figure out your light sources, the brightest and warmest areas.

Don't overdo details in unimportant areas. Simplify values for a stronger statement.

The surface of an object absorbs some light frequencies and reflects others: this property determines its color. A surface appears white when it reflects all the radiation it receives, black when it absorbs them all.

The perception of the colors of an object also varies according to the light source, the intensity of the light and the environment, i.e. the atmosphere that is interposed between the eye and the object.

Daylight is a cold, white light and colors, especially reds, appear more intense with this lighting. If the light is dim, however, the greens and blues will stand out, while the reds will lose brightness. The most neutral light



► to observe the colors is the diffused one, present during the day when the sky is slightly hazy. The perception of each color also changes according to three variables: *hue*, *brightness* and *saturation*.

Hue is the actual color of the object and corresponds to a particular wavelength. If we add another tint to a color, we will obtain gradual chromatic scales, as in the Itten circle, in the adjacent picture.

Joahannes Itten (1888-1967) was a painter and teacher at the Bauhaus



exposing for shadow



exposing for light



BLACK & WHITE



SUNLIGHT



OVERCAST LIGHT



BACKLIGHT



MOONLIGHT



FAVOURITE



Suggest details to make viewers fill in the gaps.

Textures are hardly visible in dark areas. Put them in lit areas instead.

Change of coloured illumination is tied to emotional change. Use it in narrative art.

and it's to him that we owe the structural theory of color, which studies and organizes colors and how they are perceived by our eye.

Itten's color circle starts from the three primary colors (red, blue and yellow) that we see in the

center and from whose mixture the secondaries are formed (green, orange, purple). The rest of the colors of the wheel are called tertiary colors and result from mixing the primary color with the adjacent secondary.

The saturation is a variable

that refers to the purity or intensity of a color. A color is pure when it does not contain parts of black or white.

The brightness of a color is given by the amount of light it reflects and is measured by adding black and white to it.

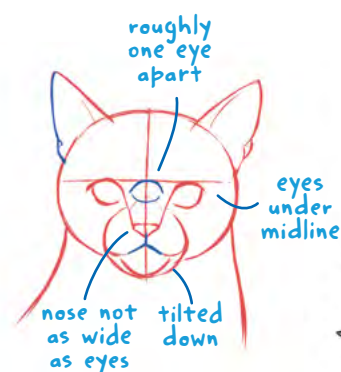


# CATS

The domestic cat is a small mammal belonging to the feline family. With a very flexible body, it is specialized in night hunting also thanks to its very refined eyesight and excellent hearing.

Quiet and reserved animals, they have been faithful companions of man since 3500 BC in ancient Egypt, where they were used to protect homes from infesting rodents. Buddhist monks also welcomed cats, both to protect their sacred texts from mice, and for their discreet company and independence.

## basic forms



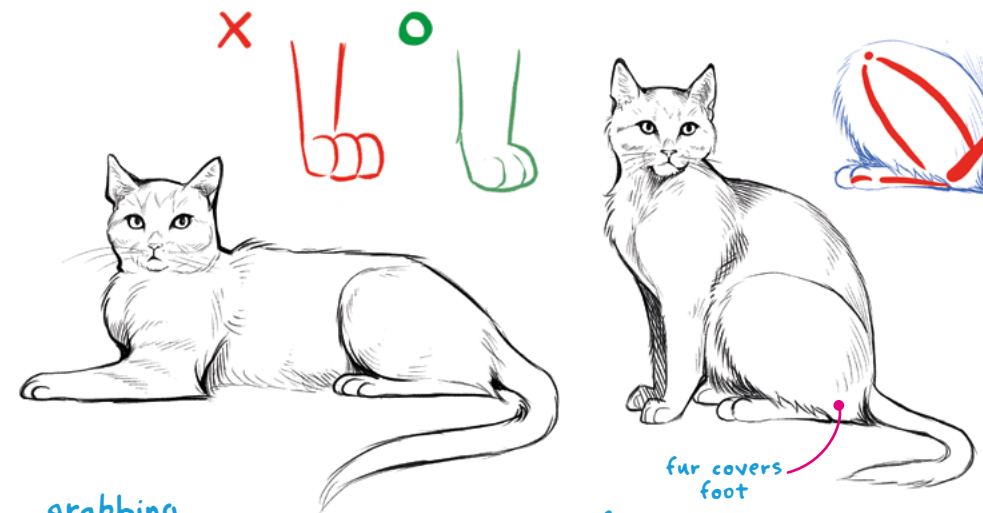
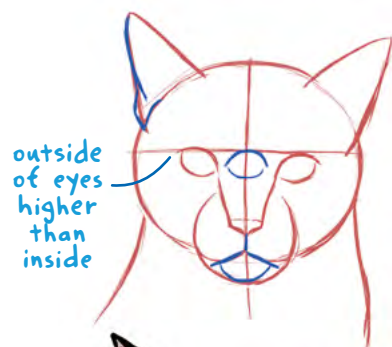
## details



## younger cat proportions



## cat variations



## grabbing



## hindleg



## front



## carpal pad

## claws



Although they have been domesticated for several thousand years, cats can still survive in the wild, thanks to their nocturnal sight and their innate ability to hunt small prey. The independent character of the cat is preserved in all domestic breeds, with slight variations, essentially in the color of the coat and

in the length of the hair. The cat's body is very flexible in particular thanks to having more lumbar vertebrae compared to humans (7 in cats versus 5 in humans). The tail makes cats capable of unique abilities such as always landing on their paws even if overturned during a jump or fall.

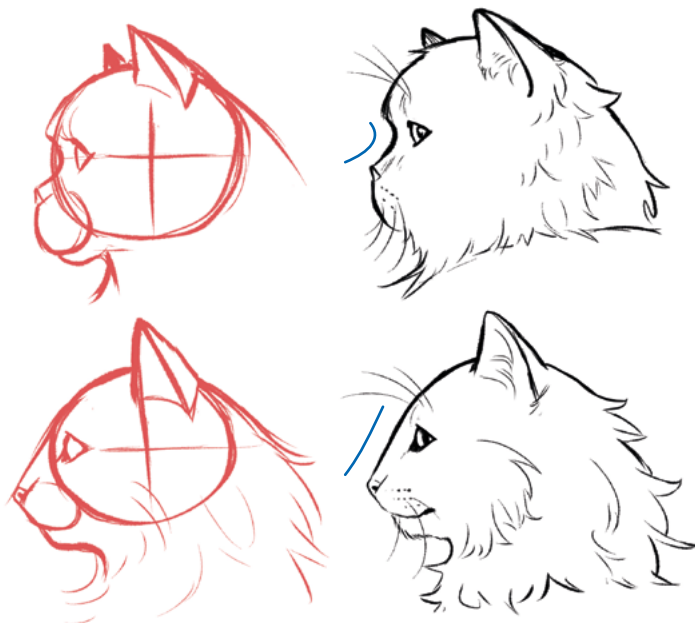
The cat's skull has very large eye sockets and frontal vision, typical of predators.

The cat's night vision is optimized both thanks to the slit pupils, which in case of low light can expand to the limit of the irises, and thanks to the *tapetum lucidum* placed behind the retina that reflects all the light ▶

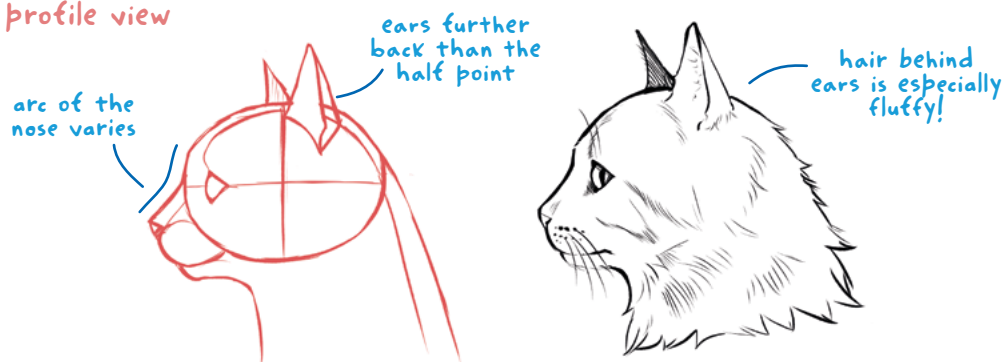
► received towards the retina itself and increasing the vision of several vertebrate species. Thanks to this excellent sight and the teeth made of very close canines in proportion to the size of the jaw, cats have specialized in capturing and killing small prey. In addition, the cat's ear can detect and pick up a wide range of sound and ultrasound frequencies, thanks in part to moveable auricles.

As for walking, the cat is *digitigrade*: it therefore walks on the toes and during walking moves

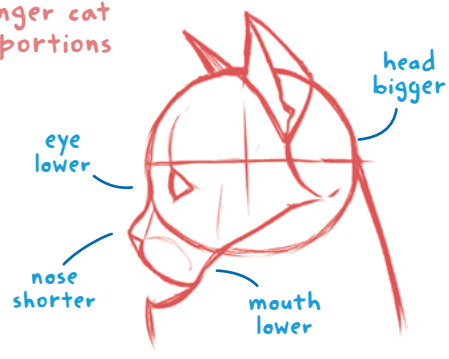
### profile variations



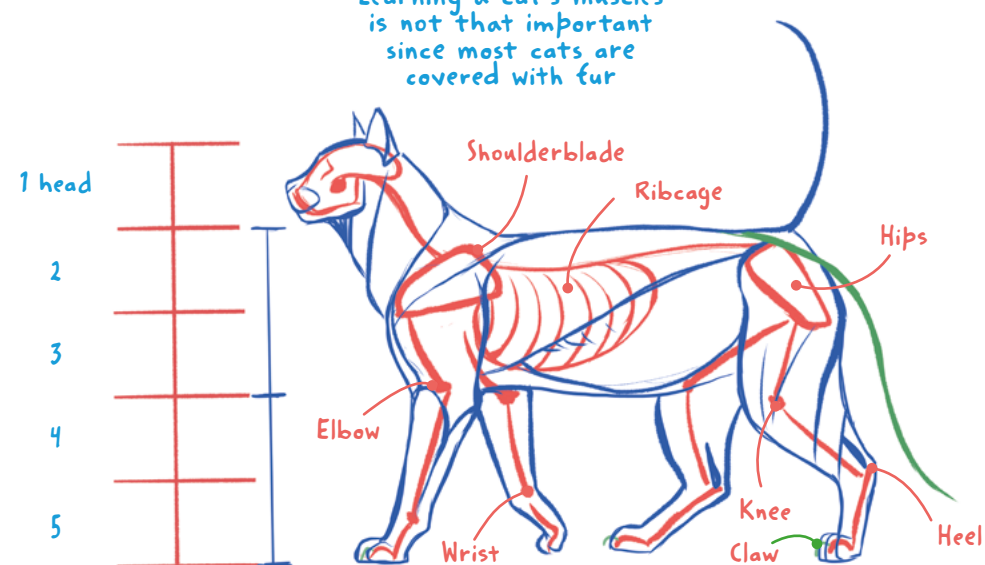
### profile view



### younger cat proportions

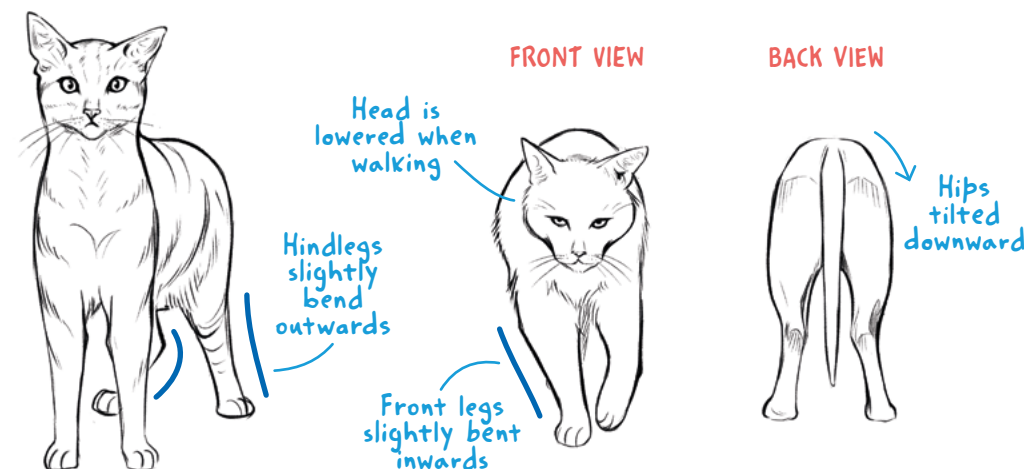


Learning a cat's muscles is not that important since most cats are covered with fur



### FRONT VIEW

### BACK VIEW



both legs first on one side then those on the other. When running, however, the gait becomes diagonal and the cat will simultaneously move one foreleg with the hind paw opposite it.

The cat can move without making the slightest noise thanks to the fleshy pads that protrude at the

fingers. These pads are also a very important organ of touch for the cat, cushioning falls and allowing him to climb rough terrain.

Its claws are retractable and in a relaxed position are coated with fur and skin. When attacking, cats can voluntarily draw their claws. They usually

have 5 claws in the front legs, which are sharper and suitable for grabbing prey, and 4 in the hind legs.



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